30 pages of exciting outdoor picture ideas

PHOTOGRAPHY

ANC

magazine

JULY, 1952

35 CENTS

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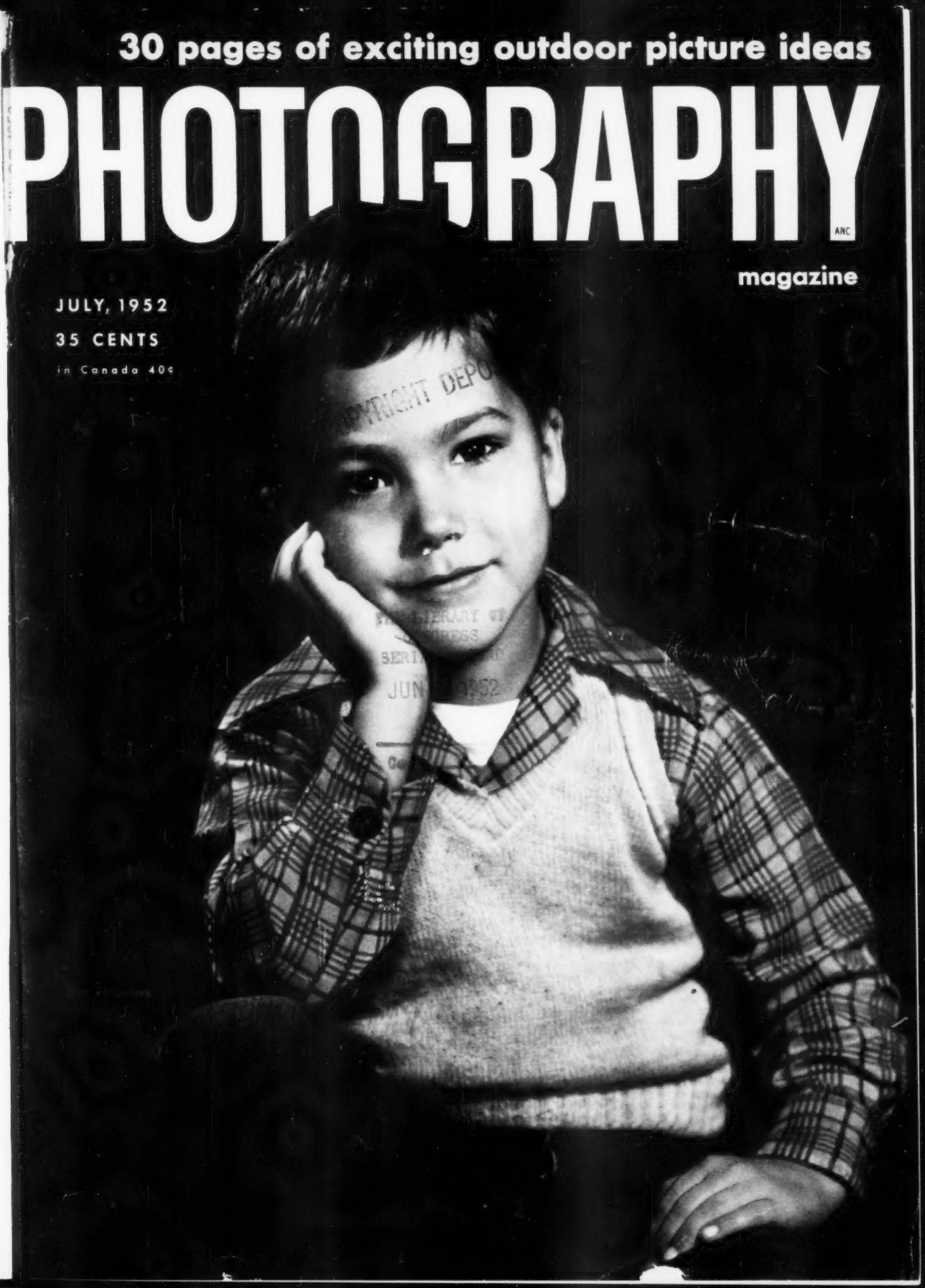

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YOUR PICTURES COME ALIVE—LIKE THIS! Here the photographer chose Ansco Color Film to capture the delicate flesh tones and lovely coloring of his subject.

No other film gives the Real-life Look of Ansco *Natural* Color!

Load up your camera with Ansco Color Film, and *see for yourself* how natural and life-like your color pictures can look! You'll get *living* greens in foliage . . . skies in *natural* pastel blues . . . *softer*, more life-like flesh tones.

And you can *standardize* on Ansco Color Film for *all* your popular-size hand cameras with f6.3 or faster lenses. That means just *one* emulsion speed and one set of color characteristics to remember for *all* your cameras taking 35mm magazines, 120, 620 or 828 rolls, and popular-size cut film!

Load up with Ansco Color Film—*today!* Get it at photo dealers everywhere.

ANSCO, Binghamton, N. Y. A Division of General Aniline & Film Corp. "*From Research to Reality.*"

For "Stills": 120, 620 and 828 rolls, 35mm film in bulk and standard magazines, sheet film.

For Movies: 8 and 16mm magazines, 16mm rolls.

YOU GET sparkling positive transparencies—ideal for viewing or projection—from Ansco Film in "still" cameras. You can process Ansco Color Film and make Printon color prints in your own darkroom. Or, if you prefer, prompt film processing and Printon service, ranging from inexpensive wallet-size prints to 11x14" enlargements, is available through 38 authorized Ansco finishing plants.

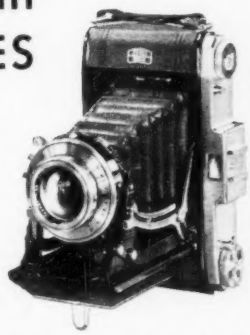
This Vacation

come back with BETTER PICTURES

Right now you are probably looking forward to the many fine picture-taking opportunities your vacation will offer. So why not take along a camera that will help you do your best—A ZEISS IKON CAMERA!

Zeiss Ikon cameras are renowned for their superb optical quality. Lenses are highly corrected for color and black-and-white. Controls are at your fingertips and cleverly designed for fast, accurate manipulation. And a wide variety of models enables you to select exactly the type of camera you like best. So make a note now to visit your Zeiss Ikon dealer real soon!

CONTAX II-a. Most advanced 35 mm camera. All-metal, climate-proof shutter—vertical, focal-plane type. Bayonet mount for quick interchangeability and accurate seating of lenses. Use of two cassettes eliminates rewinding of film and danger of scratching. Removable back permits accurate loading and avoids film jamming. Long base swivel-type range-finder for greater accuracy and ruggedness. Focusing and viewing through one eye-piece. Speeds to 1/1250 sec., T and B.



IKONT A models come in 1⅝"x2¼", 2¼"x2¼" and 2¼"x3¼" picture sizes. They are available with Zeiss Tessar or Novar lenses. Snap into action at the touch of a button with lens and eye-level finder in position. Locking device with red signal prevents accidental double exposures. Finest cameras in the moderate-price field.

IKONTA III models have built-in range-finder, not coupled to lens.

Zeiss Ikon

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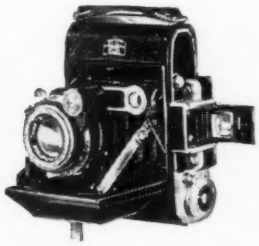
THESE CAMERAS ARE MADE IN THE U. S. ZONE OF GERMANY

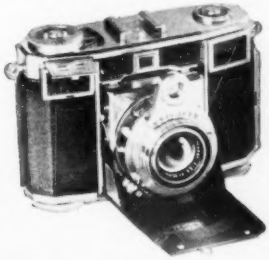
SUPER IKONTA B. 2¼"x2¼". Superimposed-image type range-finder focuses lens. Automatic lock prevents accidental double exposures and blanks. Fast f 2.8 Zeiss Tessar lens in Rapid Compur shutter. Speeds to 1/500 sec., synch.

SUPER IKONTA BX has built-in photo-electric meter.

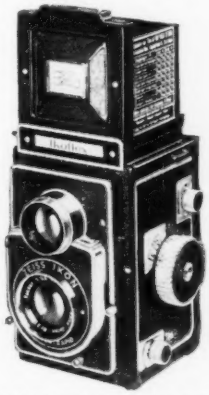


SUPER IKONTA A. Takes 16 pictures 1⅝"x2¼". Fast f 3.5 Zeiss Tessar lens coupled to superimposed-image range-finder. Speeds to 1/500 sec., synch.

Super Ikonta C takes 8 pictures 2¼"x3¼" or 16, 1⅝"x2¼".



CONTESSA 35. Elegant miniature with f 2.8 Zeiss Tessar lens, built-in auto-focusing range-finder of superimposed-image type and built-in light meter angled to match lens angle. Automatic film wind and shutter setting prevents accidental double exposures and blanks. A great camera for color and black-and-white!



IKOFLEX 2¼"x2¼" reflex camera. Takes 12 pictures on 120 film. Zeiss Tessar f 3.5 taking lens coordinated with Teronar f 3.5 viewing lens; parallax corrected. Compur Rapid shutter with speeds to 1/500 sec., synch.

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JULY, 1952 VOLUME 31, NUMBER 1

PHOTOGRAPHY
magazine

Photographer Jim Thomas, Chicagoan gone Texan, made our cover portrait at eight in the morning. Little "Jacko" Garrett had just gotten up and was told he was to have his picture made before he could go out to play. This proved incentive enough for a successful sitting, made with a National one-shot camera (through A, B, and C5 separation filters) fitted with a 12-in. Goerz apochromat Artar lens. Thomas shot at 1/50 sec. at f/9 on Eastman 5x7 Super Panchro-Press type B film. He took a meter reading from a pilot setup of 100-watt bulbs, which were then replaced with G-E 22 flashbulbs. He now is working for Photocolor of Houston.

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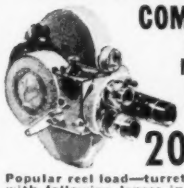

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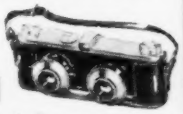

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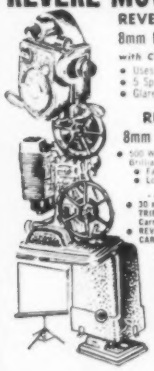

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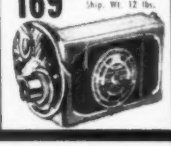

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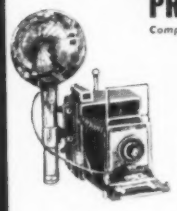

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Kodak RETINA IIa, ctf2* Xenon, MX Sync	164.10	137.50
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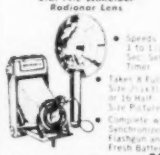

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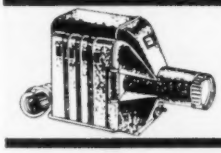

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BALDINETTE, f3.5* Schneider, Latest FULL-SYNCHRO M-X	49.95	39.95
BANTAM FLASH Kodak, f14.5*	56.00	37.50
BANTAM SPC'L Kodak, f2, RF		99.50
KODAK 35, f3.5*, RF		54.50
MINOX II, f3.5, light weight		59.50
RETINA II Kodak, f2, RF		84.50
SIGNET 35 Kodak, f3.5*, RF	92.50	64.50
STEREO REALIST, f3.5*, RF	159.00	124.50

Average Shipping Weight 5 lbs.

CONTAX CAMERAS

	New	Used
CONTAX I, f3.5 Tessar, RF		59.50
CONTAX III, f2 Sonnar, RF		159.50
CONTAX IIA, f2 Sonnar, RF*	444.00	274.00
CONTAX S, f2* Biotar, RF	475.00	199.50

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ACCESSORIES

	New	Used
35mm f3.5 Summaron w. ang	122.40	79.50
85mm f/1.5 Summarex tele	459.00	299.00
90mm f4 Elmar telephoto		64.50
135mm f/4.5 Hektor tele	165.00	119.50
VIDOM Universal Leica Finder		19.50
35mm f2.8 Biogon wide angle		97.50
85mm f4 Triotar telephoto		69.50
85mm f2 Sonnar telephoto		99.50
135mm f4 Sonnar telephoto		89.50
Contax Universal Finder	84.00	59.50

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REFLEX CAMERAS

	New	Used
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ARGORLEX EF, f/4.5*,	59.50	39.95
CIROFLEX E, f/3.5* Rapax	117.55	79.50
Kodak REFLEX, f/3.5		69.50
Kodak REFLEX II, f/3.5*, case	161.00	99.50
ROLLEICORD, f/3.5* Xenar		99.50
ROLLEICORD III, f/3.5* Zeiss	123.75	
AUTO ROLLEIFLEX, f/3.5 Xnr.		149.50
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Zeiss IKOFLEX I, f/3.5 Zeiss		79.50
Zeiss IKOFLEX III, f/2.8 Tessar		139.50
HASSELBLAD f/2.8*, Ektar	535.00	389.00
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KINE EXAKTA V, f/2* Biotar		198.50
National GRAFLEX II, f3.5		44.50
2¼x3¼ GRAFLEX B, RB, f/4.5		69.50
2¼x4¼ GRAFLEX D, RB, f4.5		69.50
4x5 GRAFLEX B, RB, f4.5 Kdk		69.50
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LEICA MANUAL	5.00
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35mm KODAK Camera Guide, Just Out	1.76
TWIN LENS Reflex Guide, Just Out	1.76
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NEW-LIFETIME 12th Edition PHOTO-LAB INDEX, 1400 pages, 24 Sections, Deluxe Binder	16.16

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ROLL FILM CAMERAS

	New	Used
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Ansco TITAN, 2¼x2¼, f/4.5*	69.95	39.95
Kodak MEDALIST, f3.5, RF		89.50
Kodak MEDALIST II, f/3.5*, RF	304.75	179.50
Kodak VIGILANT 620, f4.5		29.50
Voigt RANGEFINDER BESSA, 2¼x2¼, f3.5		59.50
Zeiss IKONTA A, 1/120, f3.5		39.50
Zeiss Ikonta B III, 2¼ x 2¼, f/3.5* Tessar, MX synch, built-on range finder	126.00	
SUPER IKONTA B, f2.8 Tess, RF		99.50
SUPER IKONTA B, f/2.8* Tessar, RF MX Synch	236.00	169.50
SUPER IKONTA BX, f2.8, RF, built-in exposure meter		129.50
SUPER IKONTA BX, f/2.8* RF exposure meter MX Synch	281.00	239.50
SUPER IKONTA BX f/2.8* RF, Exposure Meter		169.50

Average Shipping Weight 5 lbs.

8mm EQUIPMENT

MOVIE CAMERAS

	New	Used
B&H COMPANION, f/2.5		49.50
B&H SPORTSTER, f/2.5	89.95	59.50
B&H AUTO-8 MAGAZINE, f/1.9 1½" f/3.5 for lenses	255.90	179.50
CINE KODAK B-20, f3.5		24.50
CINE KODAK 8 Mag., f/2.7	124.15	79.50
CINE KODAK BROWNIE, f/2.7	43.30	29.95
Keystone OLYMPIC, f/1.9	92.75	62.50
Revere 55, f/2.8	69.50	39.50
Revere B-61 Mag, f/1.9 latest	137.50	89.50

Average Shipping Weight 12 lbs.

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KEYSTONE K-108, 750W	139.50	89.50
REVERE DELUXE 90, 750W	159.50	89.50

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MOVIE CAMERAS

	New	Used
B&H FILMO 70D, f3.5 Cooke		99.50
BOLEX H-16, latest, 1½" f/1.9	282.25	179.50
CINE KODAK K, f1.9		79.50
CINE KODAK MAGAZINE, f1.9		89.50

PROJECTORS

REVERE MAGAZINE, f/1.9	182.50	99.50
B&H FILMO 57, 400 Fr		57.50
B&H DIPLOMAT, 750W, case	299.95	189.00
KEYSTONE A-72, 300W		47.50
KODASCOPE 16-10, 750W	154.40	89.50

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SLIDE PROJECTORS

	New	Used
ARGUS 2x2, PB, 200 Watt	36.95	24.95
Goldie NU-MANUMATIC 2x2, 300W, Blower-cooled	58.50	39.50
KODASLIDE TABLE VIEWER	97.50	69.50
LA BELLE 500 2x2	95.35	59.50
VIEWLEX V-3 2x2, 150W	37.75	29.50

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letters to the editor

What They Deserve?

Browsing through some back numbers, I came across a paragraph decrying the tendency of people to attack the photographer who is on assignment. [*A note about Ike Vern and a writer who were driven out of Ellentown, S. C., while seeking a story on dislocation due to the new H-bomb site: July 1951 issue.* —Ed.] Evidently you thought this was in poor taste, to put it mildly. On another page of the same issue was a picture taken by a staffer of the New York *Daily Mirror* (Art Abfier), showing a sobbing woman who had just been widowed by the suicide leap of her husband. This picture displayed no point of technical interest, just one of the human tragedies so avidly sought by the working press. Honestly, do you not think that the man who would obtrude his presence on a woman at such a time should have had a kick in the pants at least? Most of the objections to photographers can be traced to their ghoulish attempts to horn in on other people's privacy, and I think they fully deserve to have their equipment smashed over their heads.

Ernest E. Crane
Willowdale, Ontario, Canada

Infrared Film

I think the article Mr. Muench wrote on infrared photography (*With Infrared It's a Different World*, May issue) was excellent, but he neglected to mention that infrared film is not available in any size larger than 35-mm. This prevents many of us amateurs from using it and learning of its possibilities.

Thomas Sicolo
Bronx, N. Y.

• *While it is true that infrared film is not available in film packs or in roll film larger than 35-mm, it is available in all sheet film sizes from 2¼x3¼ to 8x10. For further information on the subject, consult the Kodak Data Book titled* Infrared and Ultraviolet Photography. *Josef Muench himself used sheet film to make the pictures accompanying his article.*—Ed.

Good Cover

Hats off to the Editors for using little Kathleen Greene on the cover of the April issue. I certainly think there should be more covers like this one on PHOTOGRAPHY magazine, instead of some of those with odd shapes of deformed people on them. There are a lot of things to put on a cover that are beautiful. You certainly picked the right subject this time.

Ronald D. Hill
Lodi, Calif.

About Mary Sinclair

Your April story, *TV Star Mary Sinclair Keeps a Date with 5 Photographers.* How could they? And with their reputations. I would like to see what any five amateurs out of the hundred thousand or so in New York could do with the same subject. Of course I would not allow any one of them three hours in making a sitting.

Earl Kent
Amarillo, Texas

Regarding Mary Sinclair: my vote goes to the 25c Photomatic shot, for showing us her beauty. I have no TV set, so do not know her. However I can appreciate her beauty from that simple snap as against the horrors the professionals made. Bruno of Hollywood came closest to reality.

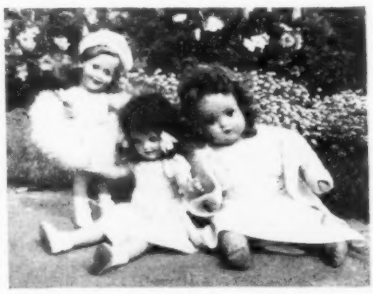
Henry Clark
Dumont, N. J.

I'm sure you will have received scores of letters lauding you for the magnificent job you did on Mary Sinclair's "date with five photographers" in the April issue. But let me express my own appreciation. It's great to see how many ways there are of looking at a subject—each one good in its own way. Your running commentary, letting the reader in on the way professionals work, was invaluable. And in Mary, they had a gorgeous model to work with. If I may express a personal preference, Halsman's picture was best of all, and one of the finest examples of his work I've seen.

Louis G. Dorn
New Orleans, La.

Small-Fry Snapshooter

While on my trip to Canada I took this picture of my dolls, in the garden of the hotel where we were staying. I arranged them myself. On the left is Barbara Ann



Scott, the doll my daddy bought me there. In the center is Snow White, and on the right is Frances. I was 7½ years old when I took this picture with my Baby Brownie camera. I enjoyed making this picture and I hope you like it.

Diana Strauch
Roslyn Heights, N. Y.

• *Congratulations to one of our youngest readers.*—Ed.

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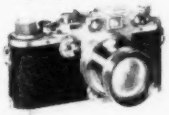

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Leica III F with Summarit ctd. 50mm F1.5 lens **$469.20** Cash or **$46.92** Down

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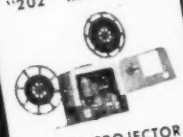

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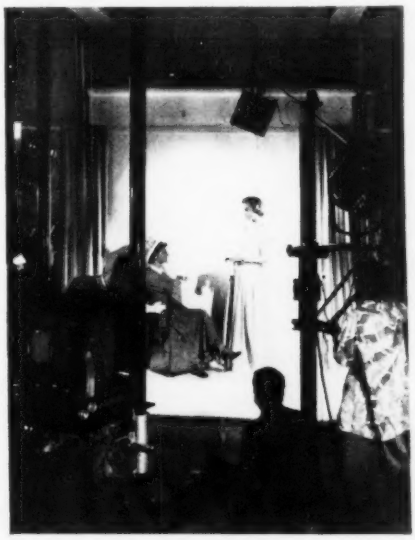

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camera clubs by Whit Hillyer

Who Knows What Art Is?

IN A RECENT ISSUE of the *Connecticut Valley Camera Club's* "Bulletin," Phil Solomon had a very readable and provocative piece on the general subject of artists versus photographers. His point of departure was the tribulations of the Baltimore salon at the hands of the Baltimore Museum of Art.

By way of filling in all who may not have heard, the Museum a couple of years ago tossed the *Baltimore Camera Club's* annual salon out of its sacred halls. Reason, as I get it, was that such salons were deemed monotonous and repetitious. Now it appears that the Museum has reconsidered, will admit the salon this year IF a jury of artists finds enough entries worthy of the honor. By the time you read this the results will be known.

Brother Solomon makes a number of good points regarding the possibilities of such a routine—inclusion of the same old "artistic" chestnuts, exclusion of same and inclusion of so-called junk, or acceptance of few if any prints. But Phil touched far too lightly on one point. In passing, he observed: ". . . there has been less fault to find with judging of photographic exhibitions (by photographers) than with exhibitions of paintings (judged by painters)."

That's the understatement of 1952, in my op'nion. Much as I've wearied of some of the perennially successful salon photographs, they've generally been pleasing to the eye, strong in composition, fine in technical quality. But what do our self-styled "artists" painters hang on the exhibition walls? Canvasses which may resemble chicken entrails or the ink-blot tests given by psychologists, or hopeless jumbles of eyes, noses, cubes, and splotches.

So they may mean something. But to how many people? A lad in Canada last year showed up the whole passel of modern artists and art critics. He cleaned some paint brushes on an old board in the garage, framed the thing, and had it accepted in a major-league art show before he let the savants in on his hilarious secret. Don't take my word for it—it appeared in the public prints.

In the Chicago Art Institute last year I saw some award-winning canvasses which, in all seriousness, I'm convinced can't touch some of the finger-painting our first-grader brings home to us.

Baltimore Camera Club's "Focal Point" reports that the 1952 Baltimore salon jurors are "internationally recognized for their profound knowledge of art—broad in their appreciations, acute in their perceptions of creative ability." If indeed they are such, they can do a pretty good job as a jury. (But if they toss out much of Aubrey Bodine's work, they fail on all counts.)

A good honest commercial artist knows a good photograph and in most cases is qualified to judge it fairly. I've seen such people score real successes as guest critics at camera club meetings.

But leave us not throw photographic prints to the mercies of the spatula-wielders, the clowns who tell us that six or eight violently contrasting streaks of oil paint constitute a work of art.

Good photography is good art, and most rational people know it by now. The increasingly widespread relationships between serious photographers and art museum authorities are a fine thing, and both factions stand to gain from them.

But if an art gallery gets difficult with you, hang your show in the post office.

Club Aids Servicemen

Portraits of the immediate families of any armed forces personnel in the vicinity who are serving overseas are being taken by members of *Salisbury* (Md.) *Camera Club*. One night a week is set aside for the sittings, which are scheduled at 15-minute intervals. Club members do the work, finished prints being mailed to the servicemen and duplicates to the families. Radio and press coverage of this activity has been generous. The club reports that the mail response from the men and their families makes the work a distinct pleasure, and very satisfying.

We hear . . . That *Washington Society of Cinematographers* did its bit to reverse inflationary trends by knocking back its annual banquet ticket price from $4.50 to $3.95 this spring. Delicious dinner and discriminating entertainment, too . . . *Delaware Camera Club* (Wilmington) now has its own weekly radio show, Thursday evenings at 6:30 E.S.T. on WAMS. The club also participated in the photo contest sponsored by the Volunteer Bureau of the Welfare Council of Delaware, Inc. Community service organizations and activities were photographed, showing Volunteers at work . . . It grieves me to see the handsome and usually well-edited "Focus" of *Toronto Camera Club* come up with this: ". . . depth of field, or as it is more often called, depth of focus. Depth of focus means just what it says . . ." Then comes a correct definition for depth of *field*. We'd expect that from some people, but not from the pleasant and capable Rex Frost, F.R.S.A., A.R.P.S. . . . Seems only yesterday that Harry Goldstein's Tucson high school kids hung their first print show. April saw the 8th annual high school salon at Tucson, and I'm told it included some really fine work. In recent years, Harry's protegés have won a disproportionate number of national awards, including five of the seven gold keys in the last National Scholastic contest. Several of the kids have won scholarships to the Fred Archer school; two have become Air Corps photogs. The high school now gives a basic 60-hour course in photography to more than 400 students *each year*. The secret of Harry's success is indicated by a remark he made in a recent letter to me: "I thank the good Lord for allowing me to be a teacher."—

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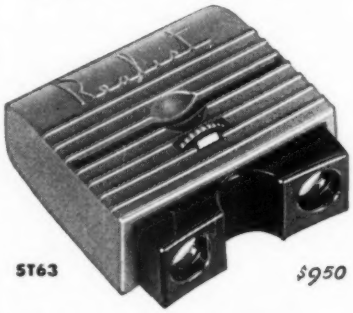

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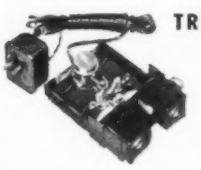

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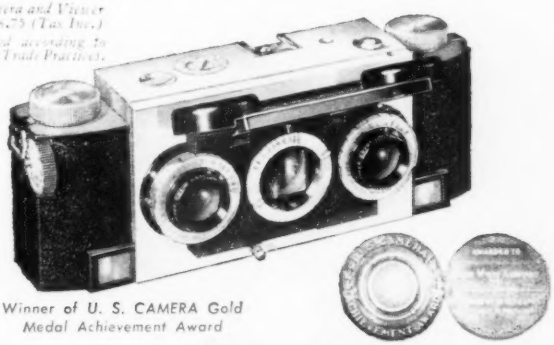

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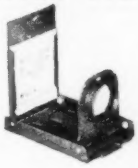

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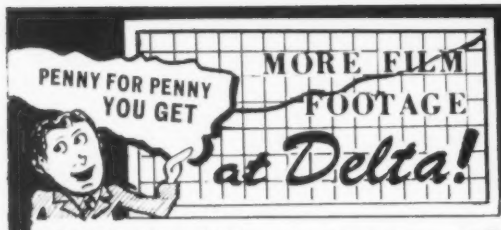

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2½x3¾, EE2-3, 500's	2.25	6.25
3x4¾, F1-4, 500's	1.89	5.49
2⅝x10⅝, FF2, 500's	4.49	11.95
4x6, FF-3, 144's	1.69	4.85
5x7, F1-3, 500's	4.95	14.25
7½x7½, F0-1-5, 144's	.75	1.95
8x10, LW-1-3-4, 144's	.98	2.69
9x11, EE1, 144's	5.50	15.95
POSTCARDS, FF1-2-3, 500	4.95	14.25
POSTCARDS, FF3, 2500	16.95	46.50

E—Semi-Matte **FF**—DW Glossy
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the 35-mm. single-lens reflex camera that will lead the photographic field for years to come

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Now, see the Exakta "VX" with the new f2.8 Zeiss Tessar "T" Coated Lens with Pre-Set Diaphragm Control, priced at **$269.50 tax included.**

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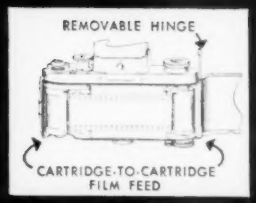

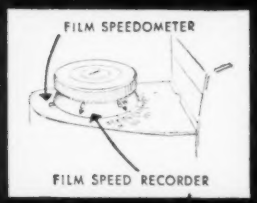

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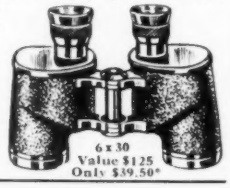

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Camera lens f/3.5 coated anastigmat 83 mm f.l. Diaphragm from f/3.5 to f/32, shutter speeds Bulb, 1 sec., 2, 5, 10, 25, 50, 100, 200, 400. Can be used for making a camera, enlarging, projecting, copying, close-up camera. Viewing lens anastigmat (1 element of the 3 coated) f/3.5, 83 mm f.l. without diaphragm or shutter. Makes excellent projecting lens for slides 35 mm and up to $2\frac{1}{4}$"x$3\frac{1}{4}$". First class lenses, worth many times the price!

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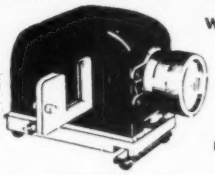

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With Built-in Flash

With coated Zeiss Tessar F3.5 lens, coupled rangefinder, compur rapid shutter to 1/500, and 16 1⅝ x 2¼ pictures on 120 film.

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With coated Tessar F3.5 lens, compur rapid shutter, coupled rangefinder and built-in flash.

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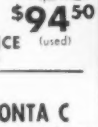

These are fine IMPORTED binoculars that are excellent for sports, travel, theatre and all your summer activities. Price includes case and shoulder strap.

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8x30 STEREOLUX, coated optics, C.F.	55.00	36.50
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CIROFLEX D OUTFIT

Reg. $116.95 **only $93.50**

- With F3.5 coated Wollensak lens
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INCLUDES:
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- 3 Filters (your choice)
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CAMERA less accessories $87.90

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NEW 2¼ x 2¼ VOIGTLANDER

BABY BESSA 66

Voigtar F3.5 lens in compur rapid shutter, speeds from 1 second to 1/500th.

Formerly $65.00 **SPECIAL $39.50**

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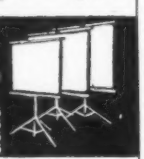
Brand New Crystal Beaded Portable Tripod Screens



Sets up in a jiffy. Beaded screen gives you top quality pictures.

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30x40	$13.75	$ 8.95
40x40	15.95	9.95
37x50	19.25	12.95
50x50	21.50	14.95

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only $1.50

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11 x 14 Kodak Masking Easel

Formerly $19.75 **WHILE THEY LAST $9.49**

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PRAEZISA RANGEFINDER

quality rangefinder that gives you accurate focusing from 2 feet to infinity.

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PRICES SLASHED!

Guaranteed perfect cameras, offered at substantial savings. Used only for showcase and window displays, many are still in original cartons with instruction booklets and bear the factory guarantee. Since quantities are limited we suggest you order early for best selection. Add estimated shipping charges.

– coated S – Synchro Shutter MX – Full Synchro Shutter
R.F. – Coupled Range Finder AD – Automatic Diaphragm

	List	SPECIAL
35mm BOLSEY B2, c F3.2, R.F.	$ 73.50	$ 58.95
35mm ARGUS C3, c F3.5, R.F., flashgun, case	69.50	56.95
35mm ARGUS 21, c F3.5, case	66.50	53.50
35mm KODAK SIGNET, c F3.5, Ektar, R.F.	92.50	76.50
35mm KODAK AUTO. RETINA IIA, c Xenon F2, MX	164.10	135.00
35mm VOIGTLANDER VITESSA, c F2, R.F., S	159.00	132.50
35mm VOIGTLANDER VITO II, c Skopar F3.5, S	54.50	44.95
35mm BALDINETTE, c Xenar F3.5, MX	49.95	41.50
39mm KINE EXAKTA VX, c Biotar F2, AD, case	355.00	275.00
35mm EXA, c Zeiss Tessar F3.5, case	124.70	102.50
35mm LEICA IIIF, R.F., c Sumitar F2, MX, case	306.50	295.00
35mm CONTAX IIIA, R.F., (built-in exposure meter) c Optar F1.5, S, case	550.00	379.50
35mm ZEISS CONTESSA, c F2.8, R.F., (built-in exposure meter), S, case	226.00	147.50
2¼x2¼" ARGOFLEX EF, c F4.5, case	69.50	52.00
2¼x2¼" CIROFLEX D, c F3.5, Alphax S	87.90	72.50
2¼x2¼" CIROFLEX F, c F3.2, Rapax MX	155.90	127.50
2¼x2¼" KODAK REFLEX II, c F3.5, MX, case	161.00	128.50
2¼x3¼" VOIGTLANDER BESSA I, c F4.5, S	59.50	49.50
SIX-20 KODAK TOURIST, F6.3, MX	47.50	35.00
SIX-20 KODAK TOURIST, c F4.5, MX	71.00	53.25
POLAROID LAND CAMERA, S	89.75	74.50
2¼x3¼" CENTURY GRAPHIC, c F4.5, S	115.00	91.50
2¼x3¼" PACEMAKER CROWN GRAPHIC, Optar F4.5, c MX	197.95	157.50
3¼x4¼" SPEED GRAPHIC, c Optar F4.7, MX	242.55	194.50
4x5" PACEMAKER SPEED GRAPHIC, c Ektar F4.7	224.00	179.50
3¼x4¼" SUPER D GRAFLEX, c Ektar F4.5, AD, S	246.75	185.00
4x5" SUPER D GRAFLEX, c Ektar F5.6, AD, S	267.25	199.50
G.E. DW68 EXPOSURE METER	19.95	15.95
G.E. PRI DE LUXE EXPOSURE METER	29.25	22.50
G.E. MASCOT PR30 METER	15.25	11.95
DE JUR MODEL 5B METER, with case	16.95	10.95
ARGUS 2x2" PB-100 SLIDE PROJECTOR	29.95	23.95
LA BELLE 500" PROJECTOR BLOWER, automatic feed	95.35	73.95
GOLDE REFLEX 2¼x2¼", PROJECTOR 300W, blower	86.50	59.95
KODASLIDE TABLE VIEWER 4X	49.50	41.50
FEDERAL MODEL 135 35mm ENLARGER, c F4.5	49.95	39.50
DE JUR VERSATILE II ENLARER (2¼x3¼ 1/c F4.5	99.50	79.50
SIMMON OMEGA DII ENLARGER (4x5 1/c F4.5	215.00	164.50
BELL & HOWELL SPORTSTER 8mm CAMERA, c F1.9	119.50	99.90
DE JUR CITATION 8mm, c F1.9	89.50	72.50
KEYSTONE OLYMPIC 8mm, c F2.5	78.00	59.90
REVERE RANGER 8mm, c F2.5	74.50	49.50
REVERE 77 MAGAZINE, c F2.5	99.50	74.50
REVERE 67 MAGAZINE TURRET, c F2.8	119.50	79.95
BELL & HOWELL REGENT 8mm PROJECTOR with case	179.95	147.50
DE JUR 750 WATT 8mm PROJECTOR with case	159.50	119.50
KEYSTONE R4 500 WATT PROJECTOR	89.75	72.50
CINE KODAK ROYAL MAGAZINE 16mm, c F1.9	176.25	142.50
KEYSTONE K55 16mm MAGAZINE TURRET, c F1.9	176.50	139.50
BELL & HOWELL AUTOMASTER TURRET MAG., c F1.9	212.95	169.50
REVERE 16" MAGAZINE CAMERA, c F2.5	137.50	119.50
KEYSTONE A9 16mm, c F2.5	89.50	69.50
KEYSTONE K161 PROJECTOR, built in splicer, 750 watt	159.50	119.50
REVERE 8R 16mm PROJECTOR, 750 watt, case	167.50	132.50
AMPRO STYLIST SOUND PROJECTOR, 750 watt	399.50	287.50

SAVE UP TO 69% — FINE USED CAMERAS

c – Coated S – Synchro Shutter MX – Full Synchro Shutter
R.F. – Coupled Range Finder AD – Automatic Diaphragm

35mm CAMERAS

		Orig. List Price	BARGAIN PRICE
UNIVERSAL BUCCANEER, c F3.5, R.F., S	L.N.	$ 65.00	$ 24.50
UNIVERSAL MERCURY II, c F2.7, case, S		89.50	27.50
ARGUS A2, c F4.5, case	L.N.	27.50	15.00
ARGUS 21, c F3.5, S, case	L.N.	66.50	37.50
ARGUS C2, F3.5, R.F., case		45.00	22.50
KODAK 35, F3.5, R.F., MX, case		95.00	49.50
VOIGTLANDER VITO I, Skopar F3.5, case		59.50	25.00
MINOX I, F3.5 (World's Smallest Camera)		97.50	42.50
MINOX II, c F3.5, case, chain	L.N.	119.50	69.50
MINOX III, c F3.5, case, chain	L.N.	129.50	97.50
ROBOT I, Tessar F2.8, case		95.00	34.50
ROBOT I, Biotar F2 lens		175.00	49.50
ROBOT II, Tessar F2.8, case	L.N.	175.00	65.00
ZEISS IKONTA 35, Xenar F2.8, compur R., case	L.N.	110.00	39.50
KODAK RETINA IA, c Ektar F3.5, compur R., MX	L.N.	76.50	39.50
KODAK AUTO. RETINA IB, c Xenar F2.8, MX	L.N.		79.50
RETINA II, R.F., Xenon F2, case		195.00	79.50
RETINA II, R.F., c Ektar F2, case	L.N.	197.50	89.50
CONTAX I, (slow speeds), R.F., Tessar F2.8, case		195.00	67.50
CONTAX I, (slow speeds), R.F., Sonnar F2, case		215.00	79.50
CONTAX II, Sonnar F2, R.F., case		295.00	135.00
CONTAX IIA latest, c Sonnar F1.5, S, case	L.N.	504.00	279.50
KINE EXAKTA I, Tessar F2.8, S, case			92.50
KINE EXAKTA I, c Trioplan F2.9, S, case			109.50
KINE EXAKTA II, c Biotar F2, S, case	L.N.		159.50
KINE EXAKTA V, c Tessar F3.5, Pre Set, S, case	L.N.		189.50
KINE EXAKTA VX, c Biotar F2, Pre Set, S, case	L.N.	355.00	269.50

1⅝ x 2¼ ROLL FILM CAMERAS

ZEISS IKONTA A, Tessar F3.5, compur		$95.00	$ 37.50
ZEISS SUPER IKONTA A, R.F., c Xenar F3.5, case		150.00	69.50
ZEISS SUPER IKONTA A, R.F., c Tessar F3.5, S, case		172.00	102.50
KODAK DUO CHROME, F3.5, case		67.50	37.50
NOVO, F3.5, compur		55.00	27.50

2¼ x 2¼ ROLL FILM CAMERAS

ANSCO TITAN, c F4.5, S	L.N.	$ 69.50	$ 39.50
SUPER IKONTA B, c Tessar F2.8, R.F., S, case	L.N.	248.00	169.50
IKONTA B, Novar F3.5		60.00	29.50
SUPER SPORT DOLLY, Meyer F2.9, compur		50.00	29.50
SUPER SPORT DOLLY, Tessar F2.8, compur		80.00	42.50
SUPER IKONTA BX, Tessar F2.8, R.F., meter, case		293.00	129.50

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CERTO, F4.5, compur shutter		45.00	22.50
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KODAK MONITOR, F4.5, Supermatic, case		75.00	35.00
KODAK MONITOR, c F4.5, Flash Kodamatic, case		80.00	39.50
KODAK SER. III, F4.5 lens		20.00	14.50
ZEISS SUPER IKONTA C, Tessar F4.5, R.F.		100.00	54.50
KODAK MEDALIST I, c F3.5, R.F., case		262.50	99.50
KODAK MEDALIST II, c F3.5, R.F., case	L.N.	304.75	174.50

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Six-16 AGFA PLENAX, F6.3		27.50	12.00
Six-16 KODAK JIFFY SER. II		19.00	7.50
ZEISS SUPER IKONTA D, R.F., Carl Zeiss F4.5, case		110.00	57.50

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2¼x3¼" PLAUBEL MAKINA III, chrome, F2.9, R.F., roll holder, access		225.00	119.50
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4x5 B & J PRESS CAMERA, c Raptar F4.7, R.F.	L.N.	175.00	95.00
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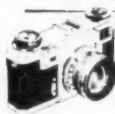

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Director of Photography
Warner Bros. Studio

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I have two of them, and find them extremely accurate and very sturdy, and in my opinion are very important to a photographer, particularly as we make pictures today, working equally well outdoors and indoors.
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RAY JUNE ASC.
Director of Photography
Metro-Goldwyn-Mayer Pictures

It is my opinion that the Norwood Meter is the best all around meter for our use. In naming some of our bigger pictures made here, "King Solomon's Mines" and "Quo Vadis," which were both photographed by Robt. Surtees, he used nothing but the Norwood Meter all through both of these pictures.

JOHN ARNOLD
Executive Director of Photography
Metro-Goldwyn-Mayer Pictures
Culver City, California

I have been using this Norwood Meter since they first hit the market. I have used it on all my pictures at M.G.M., and this has been the first time I had it up for a check and adjustment.
I find the Norwood Meter to be absolutely correct and dependable and very easy to use. I wouldn't be without one.

JOSEPH RUTTENBERG
Director of Photography
Metro-Goldwyn-Mayer Studio

In my many years as a director of photography in Hollywood, this is the first exposure meter that has completely eliminated the element of guesswork or human error in exposures. At this time particularly I find the Norwood invaluable, since so many of the pictures are scheduled for quick production—especially those of the Western type.
I am confident that I voice the opinion of all of the Hollywood cameramen, and our appreciation.

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tools and techniques

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A round-up of recent developments and significant trends

Self-loading Tank. The novel Paterson "Major" Developing Tank which practically loads itself and which can handle wet roll film almost as readily as dry has recently been brought here from England by the Biber Photo Corporation of New York City. The leading edge of the film roll is introduced into a pair of spring clips at the outer edge of the reel. The entire length of film is then drawn into the reel grooves by twisting the two ends of the reel alternately in opposite directions about a quarter of a full turn each time. Before loading wet film on the reel or dry film on a partially wet reel, it is advisable to immerse both the film and the reel in a bowl of water to wet them thoroughly. The tank, which is priced at $5.25 accommodates 127, 120-620, and 116-616 film rolls which require 8, 10½, and 11½ ounces of processing solution respectively.

Agfacolor Processing. We are obliged to the editors of *Leica Photography* magazine for a firm answer to the frequently asked question as to where Agfacolor films can be processed and how much the service costs. According to an item in the Spring 1952 issue of this deluxe publication, which is distributed without charge to registered Leica owners, Agfacolor Reversal film (both still and ciné) and Agfacolor Negative film will be processed by Agfa Photoverkauf Ausland, Leverkusen-Bayerwerk, Germany. Processing of 120 roll film and 20-exposure lengths of reversal type 35-mm film costs 69 cents per roll; 36-exposure lengths of 35 mm, 95 cents; 25-foot rolls of double-8 reversal type ciné film, $2.00, and 50-foot lengths of 16-mm reversal ciné film, $4.00. For development of Agfacolor Negative film, the cost is 60 cents for 120 and 20-exposure 35-mm film rolls; 71 cents for 36-exposure lengths of 35-mm. Prints from Agfacolor negatives range from 36 cents each for the 2¼x3¼-inch size to $5.71 for 12x16-inch blowups. All orders must be accompanied by payment for the complete job, plus postage.

Kodak's 1951 Report to stockholders, employees and friends of the Eastman Kodak Company was as rewarding to the trend-spotter as the vast majority of the Annual Reports published by the Company in years past. The section on research, which holds the greatest interest for readers of T&T clearly stated that color was the keynote of Kodak's current research-development program. Much of the plant improvement program too is ear-marked for increasing color emulsion capacity.

As for specific products, mention was made of a new film and paper now being developed for the Armed Forces for producing aerial pictures in color; also, a high-speed aerial film developing and printing technique. Both of these developments are intended to produce reconnaissance pictures in minutes instead of hours. Following a reference to the improvement in quality of amateur Kodacolor Prints, the report stated that experimentation is now going on with a paper of the Kodacolor type for professional photographers. (This must obviously be a home-processing type of material—welcome news to advanced amateur workers as well as professionals who are anxious to exploit the various advantages of negative-positive color materials.) In the way of long term studies, progress was reported in new types of paper coatings and new kinds of film bases as well. The report mentioned too a new processing technique that improves the sharpness of 8-mm Kodachrome movies—which will be elaborated in T&T as soon as details are released to us by Kodak.

Corning Photosensitive Glass which first originated in 1947 is now available in a positive-to-positive (or negative-to-negative) form which should have more productive applications in optical instrumentation and photographic engineering than in the artistic and decorative aspects of photography. Like the original photosensitive glass developed by Corning, the new "Fotoform" glass is clear. It is exposed like a normal contact printing paper—but to ultraviolet light. Heating the exposed material in an oven to 1200 F "develops" a white opalescent relief image within the glass (in contrast to the blue-red positive image produced by the earlier material). However, when Fotoform glass is immersed in a hydrofluoric acid bath, the opalescent areas are dissolved away, leaving a clear, sculptured pattern of the original copy. Our source for this new development, the *Journal of the Optical Society of America* for December, 1951, refers to this process as "chemical machining" and points out the fact that it provides a means of producing complex patterns in multiple copies, possibly of microscopic designs such as are used in optical research. The Corning people point out its advantages as a photoengraving process: the need for a protective surface coating is eliminated. Patterns photoengraved in Fotoform glass can be filled with electrical conducting materials to form very precise and durable circuits. For the present, the material will be marketed by Corning as finished ware. Eventually it will be available on a commercial basis in the form of sheets or other unprocessed stock.

Color Movies "By Eastman." Last February, we had the first public showing of a movie that was frankly identified as the product of Eastman's new color negative-positive safety film process. The film, which had opened at the Embassy Guild theater in New York, was *Royal Journey* the epic documentary coverage of the recent visit to Canada and Washington of the then Princess Elizabeth and her husband Philip, Duke of Gloucester—pro-

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EXA with f3.5 Zeiss Tessar, 90mm f4 Telephoto, eveready case, flash gun, 2 filters, adapter ring, sunshade 169.00
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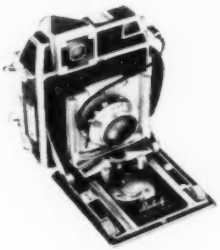

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	f3.5 Schneider Xenar	329.00	289.00
	f3.5 Zeiss Tessar	339.00	299.00
	f3.7 Ektar	339.00	299.00
3¼ x 4¼	f4.7 Schneider Xenar 5"	303.00	258.00
	f4.7 Optar 5¼"	313.00	268.00
	f4.7 Ektar 5"	313.00	268.00
	f4.5 Zeiss Tessar 5¼"	329.00	284.00
4 x 5	f4.7 Schneider Xenar 5"	308.00	263.00
	f4.7 Optar 5¼"	318.00	273.00
	f4.7 Ektar 5"	318.00	273.00
	f4.5 Ektar 6"	343.00	298.00
	f4.5 Zeiss Tessar 5¼"	334.00	289.00
	f4.5 Zeiss Tessar 6"	339.00	294.00
	f3.5 Zeiss Tessar 6"	399.00	354.00

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10" f5.6 Graflex Tele-Optar, sync..... **153.00**
240mm f5.5 Tele-Xenar, press Compur, sync..... **99.50**

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90mm f6.8 Graflex Optar, full sync..... **99.50**
100mm f6.3 Wide Field Ektar, flash supermatic..... **122.65**
25cm 10" f5.6 Graflex Tele-Optar Graphex shutter.. **153.00**
240mm f5.5 Tele-Xenar press Compur sync..... **99.50**
270mm f5.5 Tele-Xenar Compur sync..... **125.00**
15" f5.6 Tele-Optar, Alphax sync..... **213.00**
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duced by the National Film Board of Canada. The visual impact of the motion picture was so great that it inspired a number of the country's leading film critics to write lengthy discourses on the production, the unique qualities of the color process, and color motion pictures and their past shortcomings generally.

On the strength of these reports, we hastened to see the movie and had no trouble confirming each glowing syllable of praise spelled out by the critics. The color was natural. It was different from anything of its kind we had ever before experienced in that changing color values and degrees of saturation instantly conveyed the feeling of the prevailing weather and time of day. We found ourselves looking forward to scenes made in the rain, on snow fields, under early morning and late afternoon sunshine, on streets that were half in shade and half sun-splashed, on the barren, brown wintry plains under threatening skies. All of these formerly impossible scenes seemed to look exactly as they do in our living experience. Besides, footage shot in the typical American Technicolor idiom—high noon in full sunlight—had more of the natural homey feeling of well-made amateur color cinematography than of stereotyped theatrical color which eventually becomes monotonous in its perfect sameness. But perhaps this resulted from the fact that *Royal Journey* is a documentary that had been shot like a newsreel without more than the barest preliminary planning. Most likely, the twilight and bad-weather scenes that seemed so refreshing might never have been attempted had this not been a conscientious attempt by the National Film Board to do everything possible to salvage some sort of record of every aspect and episode of the tour. In each of these difficult situations, the camera crew carefully noted the degree of underexposure on the cans of exposed film, which were dispatched for processing to the Tri Art Color Corp., subsidiary of the veteran Du Art Film Laboratories in New York. With a few feet of preliminary gray scale exposures to work with, the laboratory piloted by John Stott, forced development to the limit and produced what has since been labelled a technical and artistic masterpiece.

Although *Royal Journey* has dramatically proven many of the exciting new possibilities and the unprecedented flexibility of the new Eastman color process, Hollywood and the film industry throughout the world are not going to be able to sit back and "live happily ever after." Shortly after our experience with *Royal Journey*, we attended a preview of a second production photographed and printed under a proprietary studio name via the new Eastman color process—*The Lion and the Horse*. Except for a couple of outdoor scenes attempted in the open shade, the color seemed to fall far short of the quality standards established by Technicolor in years past. Perhaps the very application of Hollywood lighting and production methods to the later picture made the difference. The broadened lighting and exposure latitude of the new process seems to call for a technically alert approach, one conditioned by the demands of realism. It is obviously impossible to give too much credit to Tri Art for the crisp, tight processing job that has made *Royal Journey* such a winning showpiece. It is inevitable that the color processing laboratories that are being established by the major film producers will have to invest their operations with the infinite patience and care as well as the understanding of the new materials which have almost overnight converted Tri Art into a unofficial pilot plant for the process.

The Eastman color negative film and color print film are similar in many respects to familiar Ektacolor negative sheet film and Ektacolor Print Film. The negative film has colored couplers for automatic masking, and the printing is achieved with a single balanced white-light exposure. A full description of the materials and the process appeared in the March 1952 *Journal of the SMPTE—Color Negative and Color Positive Film for Motion Picture Use* by W. T. Hanson Jr. (Communication No. 1457 from the Kodak Research Laboratories).

Due to the sudden death of King George VI last winter, *Royal Journey* was printed and released in the British Empire ahead of schedule. To fill gaps in the distribution circuit in the United States, it was necessary to schedule in this country several release prints made by conventional three-color separation methods on a material of other manufacture. The results are not comparable to the direct prints on the Eastman positive film which prompted the critics' accolade.

Quick-Copy System Previewed. A rapid document-copying system which is still in the research development stage at the Kodak Research Laboratories was recently described before a meeting of the Rochester Technical Section, PSA, by Dr. Cyril J. Staud, director of the Laboratories. Three copies of a letter were subsequently turned out in 90 seconds by means of the process—the necessary equipment being housed in a small unit that is a bit larger than an office typewriter.

First, the material to be copied is placed in face-to-face contact with a sheet of specially sensitized matrix material (which can be handled safely under 35 foot-candles of white light) in a light-box that forms the top of the processing unit. The sandwich is exposed for 15 seconds through the back of the matrix paper. The exposed matrix is inserted through a slot in the lower part of the unit into an activating solution where it remains for 20 seconds. A sheet of plain white paper is then placed in a second slot in the bottom of the unit and the two sheets are pulled out of the housing through a pair of rollers. When the two sheets are immediately pulled apart by hand, the plain paper sheet bears an image of the original document (the blacks being a thin layer of dyed gelatin). The result is practically dry and ready for immediate use. To make a duplicate copy (three is the limit) you merely reinsert the processed matrix and a fresh sheet of plain paper into the respective slots, pull

(*Continued on page* 94)

AT WORK
Howard Clifford
SHOOTS THIS

AT HOME
HE SHOOTS
THIS

ON BOTH
HE USES
WESTINGHOUSE
FLASH BULBS

Howard Clifford, Chief Photographer of the Tacoma *News Tribune*, knows all the tricks of the trade. And one big reason why his pictures are real stand-outs is that he backs up his wide experience and technical skill with the best available equipment . . . and that includes Westinghouse Flash Bulbs. For like most professionals, he knows that Westinghouse Flash Bulbs offer the utmost for full technical control. So try Westinghouse Flash Bulbs for *your* flash shots. They're *really* dependable.
Lamp Division, Westinghouse Electric Corp., Bloomfield, N. J.

TUNE IN ON HISTORY! Only Westinghouse brings you complete coverage of four-month political campaign over CBS television and radio.

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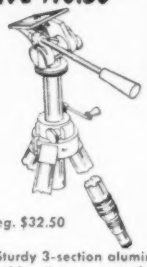

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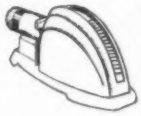

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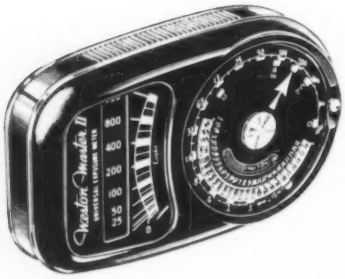

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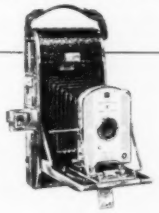


YOU'LL WONDER WHY YOU EVER WAITED!

POLAROID *Land* CAMERA

PSA

News and Notes about the Photographic Society of America

THE ANNUAL PSA CONVENTION is always big news to all PSA'ers throughout the country, but the response of non-members to this 1952 gathering in New York in August is amazing. Last year, several hundred of the non-member photographers attended the Detroit show—largely because of one or more of the special programs with some extra interest for them personally—but the inquiries now coming in indicate far more excitement over what is happening this year.

Believe it or not, the comments from photographers in practically every state in the Union—members and non-members alike—are getting to worry the Committee over adequate seating space for the more popular demonstrations, and the top brass is starting to think about having more than one national convention each year!

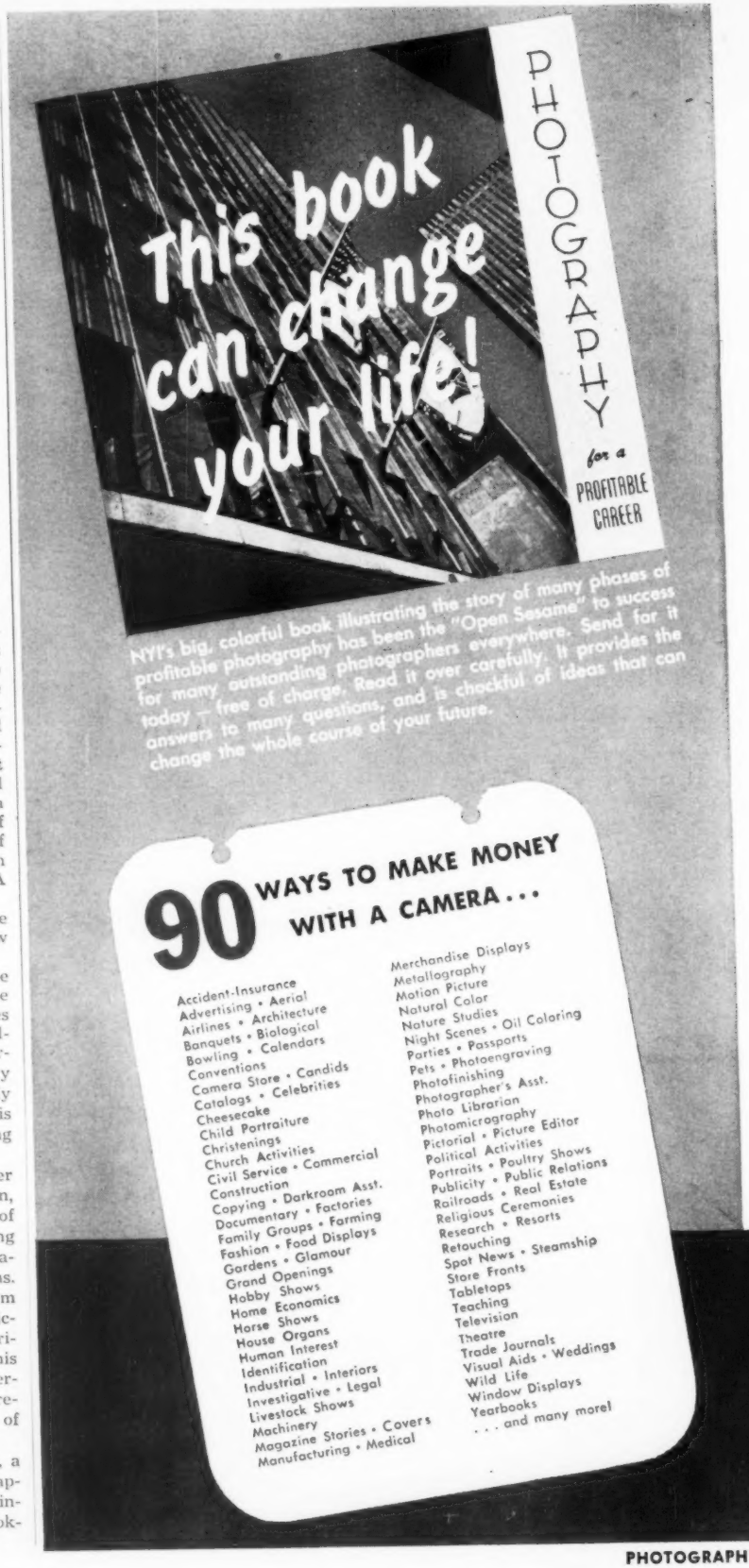
It is especially interesting to see how many news, industrial and other professional photographers are planning on seeing the August show. The programs—even though only partially announced as this is written—provide a good look at so many facets of photographic technique and practice and so many fields of specialized interest that photographers of all levels of experience are finding the Convention something they simply cannot miss. Amateurs and professionals will exchange experiences—both sides have a lot to learn from the other—and all of them gain that splendid "other side" of photography, the getting to know each other better. Everyone does at a PSA Convention.

Then too, there is the fun side of the convention and the chance to picture New York with the help of experts.

The June issue of *PSA Journal*, the official free monthly publication available only to members of the Society, carries the news of the resignation of Fred Quellmalz who has edited the Journal for thirteen years. The Board, in regretfully accepting his resignation, unanimously passed a resolution in appreciation of his long and faithful service and commending his work for the Society.

The editorial duties will be taken over by Don Bennett with the July issue. Don, one of PSA's old timers and a member of the Board back in the early '40's, has long experience as a still and movie photographer and as editor of several publications. In 1939, when he was an educational film motion picture director of the Motion Picture Program for the Department of Agriculture and its Visual Aid Specialist, his film won the grand prize in the international competition in Rome. More recently, he has been associate editor of *Photo Dealer*.

The Journal will have a new cover, a number of new features, and a new approach aimed at increasing its general interest to all the membership. We're looking forward to seeing it.—*P. S. Ayers.*



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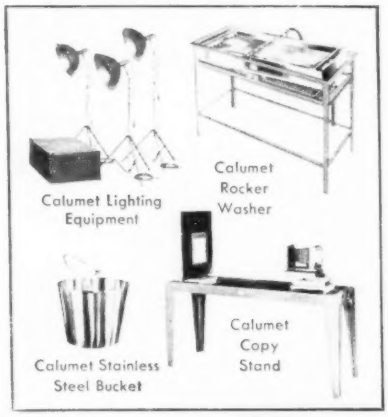

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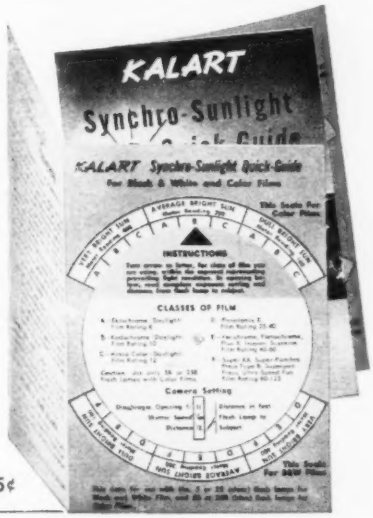

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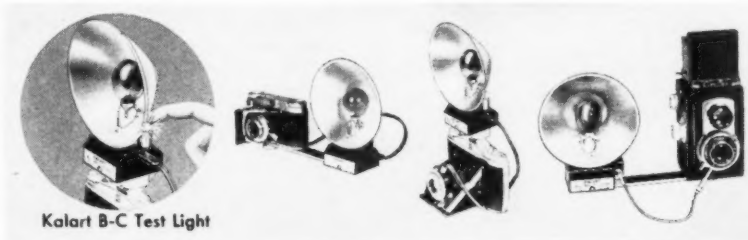

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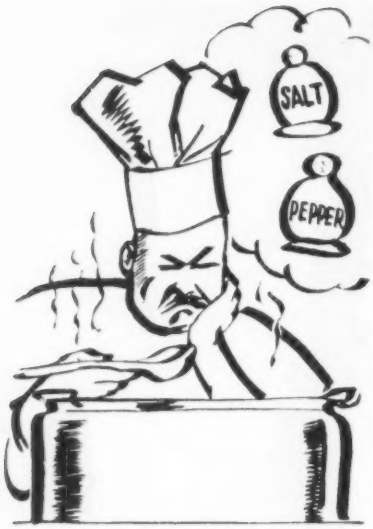

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ENTECO MANUFACTURES AMERICA'S FINEST FILTERS AND LENS ATTACHMENTS

candid shots by the Editors

Family Pictures With a Difference

John Bryson, whose remarkable picture story of his family you'll enjoy on pages 44-53, is strictly an amateur so far as photography is concerned, but his job as *Life* correspondent brings him into contact with some of the world's best-known photographers. One of these, Philippe Halsman, was responsible for bringing Bryson to our attention. Though both were associated with *Life*, the two men had never worked together, for Bryson's department is far removed from that in which Halsman works. They happened to meet in *Life's* West Coast office. When Bryson invited him to his home, Halsman was impressed by John's unusually excellent camera record of his son's birth and early life, and sent a batch of the pictures to us. "The trouble with most family pictures," says Halsman, "is that the amateur chooses a time for making pictures, and his subjects get ready to pose for him, as models would pose for a studio photographer. The result is bound to be imitative and inferior. But Bryson made pictures as a historian and a reporter—pictures of the important moments in his own life. And the essential quality of those moments is not the *event*, but the *emotion*. Bryson's is a day-by-day family story." Then Halsman adds the ultimate tribute: "After seeing these pictures, I feel really close to this family."

Dancer Into Photographer

From Broadway musicomedy to serious photo-journalism is quite a jump, but Vivian Cherry made the leap successfully and in surprisingly short time. An attractive brunette with a shy, unassuming manner, she earned her living as a professional dancer not so long ago. A dancer she might have remained except for one basic need which her career left unfilled—the desire for three square meals a day. Stranded between shows without a job, she went to work as a darkroom assistant and soon caught the photography fever in one of its most virulent and incurable forms. After Vivian went back to Broadway in *Showboat* she continued to dabble in photography, making offstage shots of fellow show-people. The camera on which she cut her photographic teeth was a $3^1/_4$x$4^1/_4$ Graflex, donated by a friend. "Eventually I realized I wanted to be a photographer, not a dancer," she says. Vivian left the stage for good in 1946 and took another darkroom job while learning her new profession. During this apprenticeship she acquired a twin-lens reflex, experimented with picture stories, and became fascinated with the problems and possibilities of photo-journalism. Eventually, thanks to talent, hard work, and luck, she was able to make a living as a full-time free-lance photographer. For a sample of the high quality work Vivian does today, turn to pages 66-69 and her memorable pictures of violence in children's play.

Vivian Cherry: dancer to photographer.

Speaking of Figures

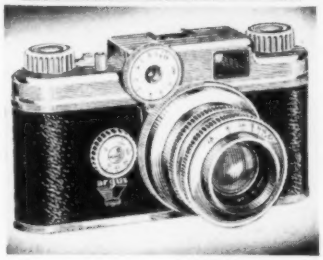
Alfred Gescheidt, who parlays pixyish experiments like those on pages 78-79 into lucrative magazine assignments, is as down-to-earth and straightforward as the next free-lance photographer. But when we asked for a picture of him, he couldn't resist tying it in with our spread of his work in this issue. So here he is, embracing the modern chair he used for his Ektachrome figure shots. You may remember his name as one of the winners in the picture-story division of *Life's* contest for young photographers. He won fourth place with his series of the occupants of a single subway seat, and also got an honorable mention in the single picture division of the contest.

Gescheidt and chair (without nude).

Get Those Entries In!

This is the next-to-last chance we'll have to remind you of this year's International Picture Contest, and by the time our next issue reaches you it will be only a matter of hours before that deadline of July 15. So don't wait for the last minute, and then discover you don't have time to print up the best of your work. Look for rules and entry blank on pages 108-109, and take time to see that entry blanks are properly filled in and pictures safely packed.—

ARGUS MODEL C-4



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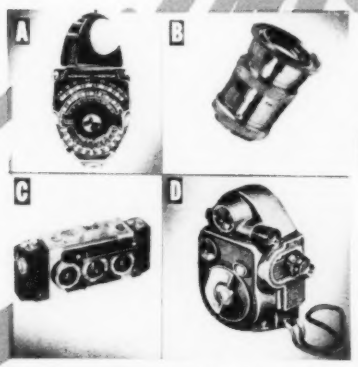

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NEW YORK

VACATION CAMERA

A PHOTOGRAPHER'S GUIDE TO GOOD SHOOTING

VISITING New York this summer? Then be sure to bring your camera when you join the millions of vacationers who come each year to the fabulous metropolis on the Hudson. Whether you own a Box Brownie or a Hasselblad, whether your tastes run to candid shots or architectural views, you'll discover that New York is just about the most stimulating and photogenic city in the country. To help you get the most pleasure, camera-wise, from a New York vacation, we have prepared a lens'-eye view of Manhattan—an amateur photographer's guide to adventures in good shooting. Turn to the illustrated maps on the four following pages, pick the subjects and places that interest you, then see the accompanying paragraphs for concise information on how to get there and what you'll find. (Directions and approximate traveling times are given from Grand Central Station.) Of course we've included only a few highlights; a comprehensive guide to the city would fill a tome the size of a Manhattan telephone book. But herein you should find enough suggestions to keep your shutter clicking for a long time and provide you with a personal photographic record of the world's most exciting city. Good luck and good pictures!

DOWNTOWN MANHATTAN

From 14th St. to the tip of Manhattan is the oldest—and in many ways the most fascinating—part of New York. You'll find Wall St. with its towers and canyons . . . the world's longest sea voyage for a nickel . . . graceful old Trinity Church . . . teeming pushcart markets . . . Greenwich Village . . . Chinatown.

1 STATEN ISLAND FERRY
For a sea-farer's view of lower Manhattan skyline and close-ups of harbor traffic, take the Staten Island Ferry which leaves from east side of Battery Park. Round-trip ride lasts about an hour, costs only a nickel per passenger each way.
IRT Lexington Ave. subway (downtown express) to Bowling Green. 20 minutes.

2 STATUE OF LIBERTY
Ferry for Bedloe's Island and America's goddess of freedom leaves from west side of Battery Park every hour on the hour. Tour, including visit to statue, costs 75 cents for adults and 35 cents for children; takes about an hour and 45 minutes.
IRT Lexington Ave. subway (downtown express) to Bowling Green. 20 minutes.

3 WALL STREET AND TRINITY CHURCH
Symbol of American financial power is this crevasse running from Broadway to the East River between dizzy skyscrapers. On west side of Broadway opposite Wall St. is Trinity's delicate black spire.
IRT Lexington Ave. subway (downtown express) to Wall St. 12 minutes.

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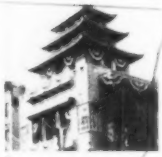
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4 FULTON FISH MARKET
One of the busiest open-air marts on the eastern seaboard, the Fulton market bustles with activity every weekday morning.
IRT Lexington Ave. subway (downtown express) to Fulton St. Walk east on Fulton to river. 20 minutes.

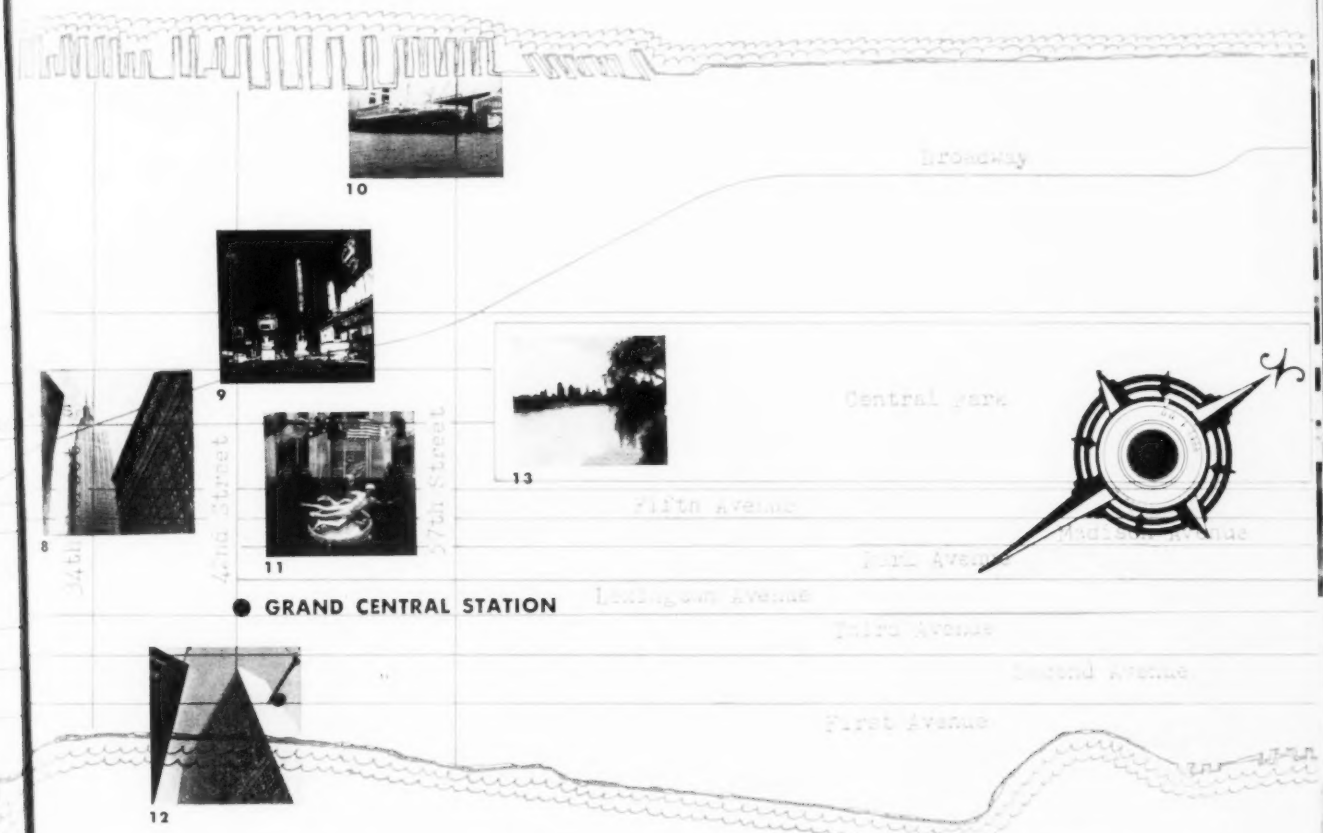
5 BROOKLYN BRIDGE
Legendary Brooklyn Bridge is closed temporarily to foot traffic pending repairs on the old structure. But it and neighboring Manhattan Bridge make a dramatic pair of subjects for your camera. View from South St. above Manhattan Bridge is particularly impressive.
IRT Lexington Ave. subway (downtown express) to Brooklyn Bridge. 10 minutes.

6 CHINATOWN
One of the most colorful foreign-language settlements in New York, Chinatown preserves many sights, sounds, and smells of the ancient Orient. Area is bounded approximately by Canal and Baxter Sts., Park Row, and St. James Place.
IRT Lexington Ave. subway (downtown local) to Worth St. Walk three blocks east on Worth to Chatham Sq. 20 minutes.

7 GREENWICH VILLAGE
Although the Village has grown respectable since its gaudy heyday, it's still a fascinating place to explore. Best to do it on foot. Going west from Washington Square you'll find chaste old houses, narrow alleys, window-box greenery, intriguing shops, and even—if you look hard—a few Bohemian-type inhabitants.
IRT Lexington Ave. subway (downtown local) to Astor Place. Walk west on 8th St. to Fifth Ave. and south one block to Washington Square. 17 minutes.

MIDTOWN MANHATTAN

Between 14th St. and Central Park is the fast-beating heart of the metropolis. Turn your camera on a mountain range of skyscrapers topped by the Empire State Building . . . world-famous Times Square . . . gay Fifth Avenue . . . Rockefeller Center, a city-within-the-city . . . all within minutes of Grand Central Station.



8 THE EMPIRE STATE BUILDING
For a spectacular aerial view of New York, mount to the 102nd-floor observatory of the world's highest skyscraper. Adults, $1.20; children under 12, 30 cents.
IRT Lexington Ave. subway (downtown local) to 34th St. Walk west to Fifth Ave. Or take Fifth Ave. bus (southbound) at 42nd St., ride to 34th. 10 minutes.

9 TIMES SQUARE
An enormous madhouse by day, a galaxy of neon after dark. Times Square is tops on everybody's list of places to see in New York. Walk north on Broadway from 42nd St. and try candid shooting by daylight, time exposures in color of the blazing signs at night.
Shuttle to Times Square. Five minutes.

10 HUDSON RIVER PIERS
On the west side of Manhattan from the tip north to 70th St. you'll see piers and docks for every kind of craft from garbage scows to luxury liners. Check *New York Times* for arrivals and departures.
Take 42nd St. crosstown bus (westbound) to Hudson River. Walk north to 50th St. for Cunard pier (No. 90).

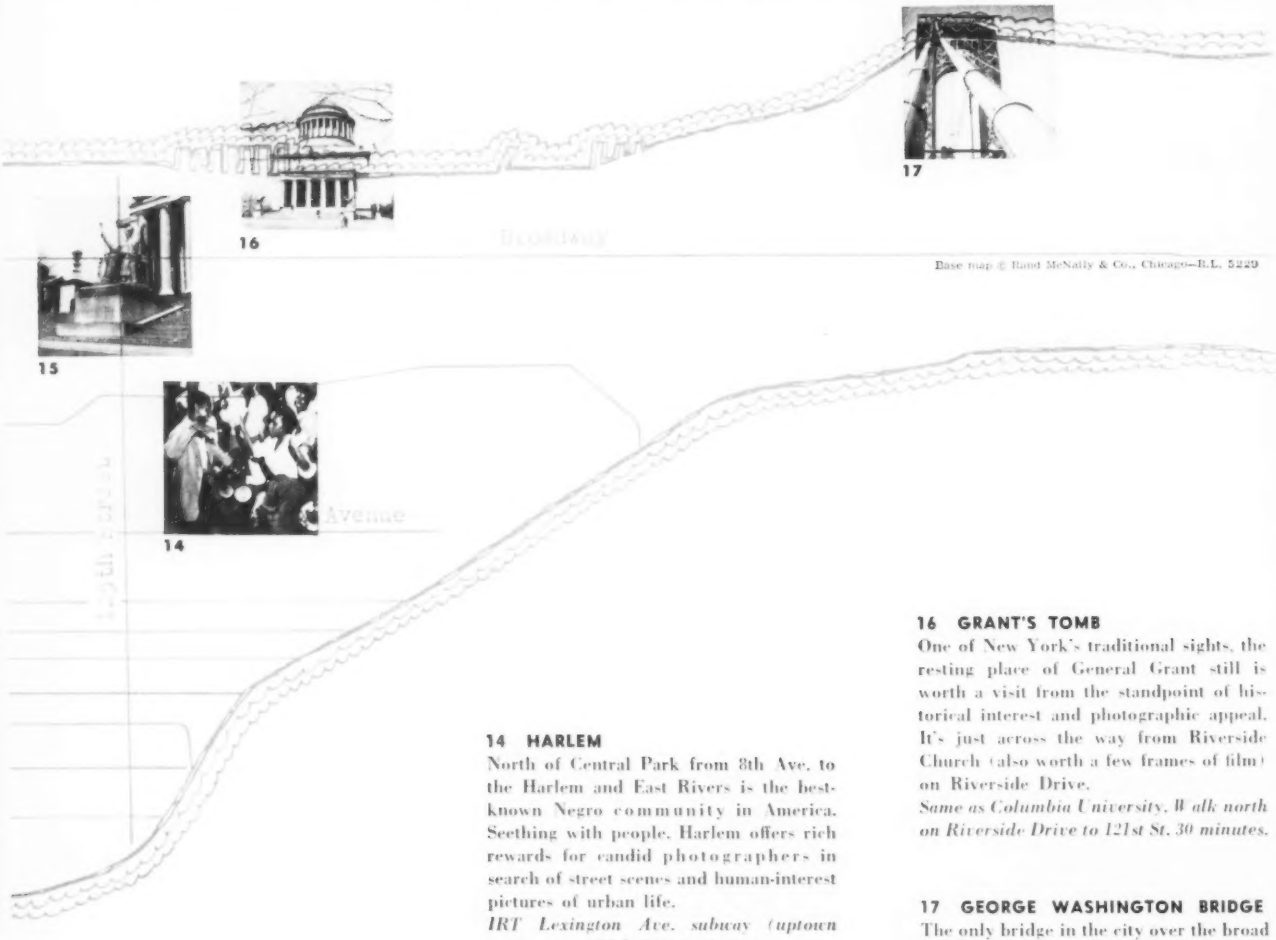
11 ROCKEFELLER CENTER
This mammoth city-within-the-city includes the RCA Building (fine shooting on a clear day from 70th-floor observation deck), open air restaurants and statue of Prometheus in the Plaza, fountains and flowers in the Promenade. Fronts on Fifth Ave., between 48th and 51st Sts.
Walk west on 42nd St. to Fifth Ave., north on Fifth to Rockefeller Center. 25 minutes.

12 UNITED NATIONS HEADQUARTERS
The glass-and-marble Secretariat Building and the sleek, new General Assembly Building make exciting architectural subjects when shot from almost any angle. United Nations headquarters covers land from First Ave. to Franklin D. Roosevelt Drive between 42nd and 48th Sts.
Walk east on 42nd St. to First Ave., then north to main entrance. 20 minutes.

13 CENTRAL PARK
In the city's heart it's surprising to find such a huge expanse of country as Central Park (59th to 110th Sts. between Fifth Ave. and Central Park West). Turn your camera on hansom cabs, boating ponds, and a wonderful zoo for children.
Walk west on 42nd St. to Fifth Ave., take No. 2, 3, or 4 bus (northbound) to any Fifth Ave. park entrance. 15-25 minutes.

UPTOWN MANHATTAN

North of 59th St. lies a photographer's paradise . . . yelling crowds at the Polo Grounds . . . 14th century stained glass at the Cloisters . . . rowboats mirrored in the pond at Central Park . . . Grant's Tomb . . . Columbia University and Morningside Heights . . . noisy street scenes in Harlem.



14 HARLEM
North of Central Park from 8th Ave. to the Harlem and East Rivers is the best-known Negro community in America. Seething with people, Harlem offers rich rewards for candid photographers in search of street scenes and human-interest pictures of urban life.
IRT Lexington Ave. subway (uptown express) to 125th St. 10 minutes.

15 COLUMBIA UNIVERSITY
New York's contribution to the Ivy League covers an area bounded by 114th and 121st Sts., Riverside and Morningside Drives. Associated—and world famous—institutions are Barnard college for women, the Union Theological Seminary, and the Julliard School of Music.
Shuttle to Times Square. IRT Broadway-Seventh Ave. subway (Van Cortlandt Park express) to 116th St. 25 minutes.

16 GRANT'S TOMB
One of New York's traditional sights, the resting place of General Grant still is worth a visit from the standpoint of historical interest and photographic appeal. It's just across the way from Riverside Church (also worth a few frames of film) on Riverside Drive.
Same as Columbia University. Walk north on Riverside Drive to 121st St. 30 minutes.

17 GEORGE WASHINGTON BRIDGE
The only bridge in the city over the broad Hudson, this engineering marvel offers sleek lines and sweeping curves for photographers. At 178th St. and Riverside Drive, connecting to New Jersey.
Walk west on 42nd St. to Fifth Ave., catch a northbound No. 4 bus and ride to 178th St. stop at bridge. One hour.

18 THE CLOISTERS
Looking for a superb view of the Hudson, an out-of-the-ordinary background for family portraits, or interested in Gobelin tapestries? Your answer is the Cloisters, a fascinating medieval museum in Fort Tryon Park. Off Riverside Drive 1¼ miles north of George Washington Bridge.
Same as for G. W. Bridge but ride bus to end of line. One hour and 20 minutes.

BEYOND MANHATTAN

Explore the surrounding territories as time and desire dictate. You'll find much of interest . . . the perennial carnival of Coney Island . . . elephants and emus at the barless Bronx Zoo . . . the color and bustle of busy airports . . . sun, sand, waves—and pretty girls—at Jones Beach.

18

19 YANKEE STADIUM

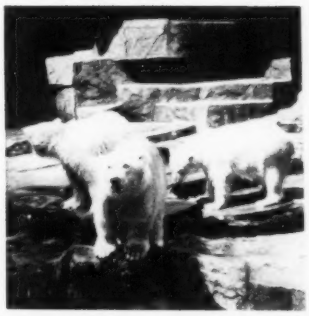
For American League fans, 'nough said. Yankee's home field is in the Bronx at 161st St. near the Harlem River. National League rooters will head for the Polo Grounds just across the river in Manhattan, or Ebbets Field in Brooklyn.

Yankee Stadium: *IRT Lexington Ave. subway (Jerome Ave. express) and get off at 161st St. 20 minutes.* Polo Grounds: *walk west to 6th Ave. and take uptown D train on IND Sixth Ave. subway to 155th St. (During rush hours change to local at 145th St.) 30 minutes.* Ebbets Field: *IRT Lexington Ave. subway (downtown express) to Nevins St. in Brooklyn, change to any local, ride to Franklin Ave., walk four blocks south. 35 minutes.*

20 LA GUARDIA FIELD

New York's busiest skyport has an observation deck from which you can shoot interesting pictures of planes, passengers, and personnel. In Queens, Long Island, off Grand Central Parkway. Perhaps even more colorful is New York International Airport (Idlewild) also on Long Island off Southern Parkway.

Limousine service is available from Airlines Terminal (42nd St. across from Grand Central) to both LaGuardia and Idlewild. Buses leave frequently; fare is $1.25 one way. To LaGuardia, 30 minutes; to Idlewild, 45 minutes.



21 BRONX ZOO AND BOTANICAL GARDENS

Many barless pits give the photographer a break at this super zoo. Come prepared to spend a full afternoon and lots of shoe leather; it takes a while to see the place. Flower fanciers will enjoy shooting in color the spectacular displays in the nearby Botanical Gardens.

Shuttle to Times Square. IRT Broadway-Seventh Ave. subway (Bronx Park express) to 180th St. 45 minutes.

22 CONEY ISLAND

Coney in the summer is every carnival you ever saw rolled into one. It's a bit overwhelming for out-of-towners, but you hardly can miss getting good pictures here by day or night. If you can't see the beach for the people, try some of the rides (topped by a parachute jump) or sample a hotdog (originated at Coney, they say).

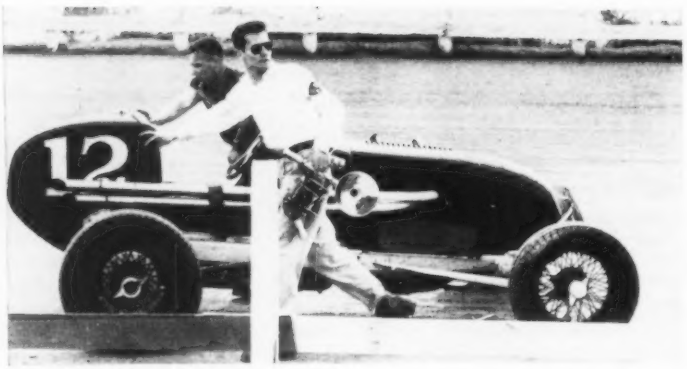
Shuttle to Times Square. BMT subway (either Brighton, Sea Beach, or West End express) to Stillwell Ave. One hour.

23 JONES BEACH

Open to the public, Jones Beach offers the facilities and advantages of the swankiest private beach club. Pretty girls, miles of sand dunes, and the Atlantic Ocean combine to make your visit a pleasant one.

Easier to reach by car than by public transportation. For scenic ride, take East River (F.D.R.) Drive to Brooklyn-Battery Tunnel, follow 27A on Long Island to Southern State Parkway, follow this until turn-off for Jones Beach. 2 hours.

HELL ON WHEELS



Author Boyd Harnell, with cameras in one hand, helps out in pits during race.

By BOYD B. HARNELL

Motor racing, world's most dangerous sport, provides plenty of thrills for cameramen. An expert tells you how to shoot it

THE STACCATO BLAST of engines, the acrid pall of dust, and the screaming of tortured tires are as familiar to me as the roar and rumble of traffic is to millions of workbound city dwellers. My job is shooting danger—the thrills and action of auto racing.

An amateur has excellent opportunities to make good racing pictures. He can get many dramatic and exciting shots of this sport. In fact, at many tracks, he is able to share space and shoot from the same locations as the official news photographers. This is particularly true at most half-mile and mile fairground tracks where a certain percentage of paid customers are allowed to enter the infield—the center part of the oval track. In this area you probably will find yourself free to come and go as you please. This is a very encouraging atmosphere to the amateur, who usually is restricted to the grandstand at most sport events.

Since there is some element of risk involved when you're shooting auto races, you should carry light-weight equipment—cameras that are compact and easy to operate. If you should have to run, and that may be often, you don't want a bulky load bogging you down. I use a $2\frac{1}{4}$x $3\frac{1}{4}$ Busch Pressman press-type camera, a 35-mm Robot for sequences and extremely fast action, and an Argus C-3 for color. With the Busch, I always use the button on the flash gun to operate the shutter. It's faster, and helps me minimize camera movement.

A few tips are necessary to help you get along with the racing fraternity. These precautionary rules will stand you in good stead, and help lessen the danger to you while you're shooting the races.

First, wear old, *light-colored* clothing. There is quite a bit of dust kicked up around a track, and it'll cling to your clothes. Since this dust contains some oil, you can see what would happen to a good suit. As for the light coloring, that's a safety measure. Light colors are spotted easily—and if you can be seen, your chances of being hurt are considerably lessened.

Second, if you see a car headed your way, *stand perfectly still.* I know—that sounds like an unreasonable demand. In a situation like that you instinctively want to run—anywhere, as long as it's away from the car. But a driver can hardly avoid you if he doesn't know where you're going to be the next instant. Also, never turn your back on a car; always face the field. Keep cool in the event of an accident, and don't ever run across a track.

Third—and this is important—never photograph an injured driver pinned in his car, being lifted from his car, or being taken from the track in an ambulance. Pictures like these are sore points at any track, and could lead to

Screaming turns are best shot from infield. Harnell "panned" with Busch Pressman camera to keep these moving cars sharp.

Crack-ups are shot from nearest point; infield is good place to work because you always are near turns and guardrails.

continued on next page

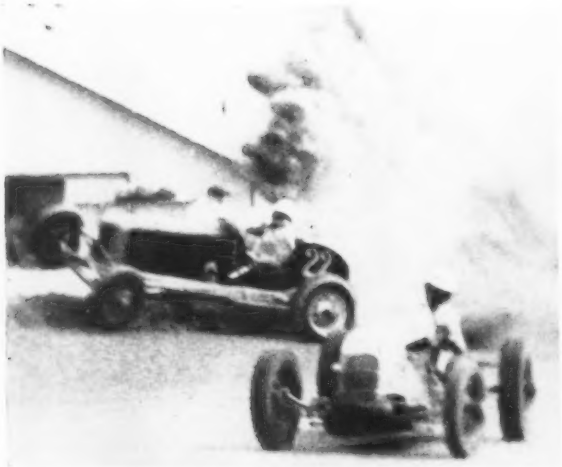
the expulsion of working photographers who depend on racing for their income. Now that you know the basic rules of conduct, let's see how we go about getting good racing pictures.

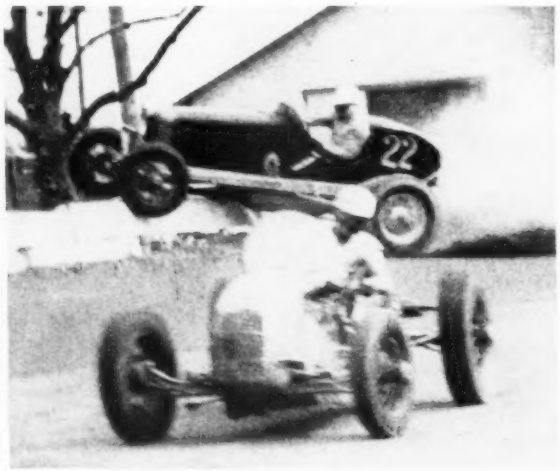
At most of the smaller stadiums of the quarter-mile variety, it will be more difficult to gain entrance to the infield, since they usually require pit passes. The area is small, and only drivers, mechanics, and racing officials are permitted. However, you can still make good pictures from the grandstand.

Try to get a seat in the bottom section of the stands, and in front of a pole, so that you won't be bothering anyone behind you. If you can't work that out, a seat in the very first row is the next best thing. You can then put the lens barrel through an opening in the strong wire fence that will be directly in front of you. If you're in the first-row seat, try to get it in a section that isn't too crowded. Another word of caution, here; if you're using a reflex camera, focus on the groundglass, but use the sport finder to compose the pictures. You will be better able to keep alert for any dangerous situations. This is a very positive safety measure, and should be followed whenever possible.

It's the smart photographer who always varies (*Continued on page* 85)

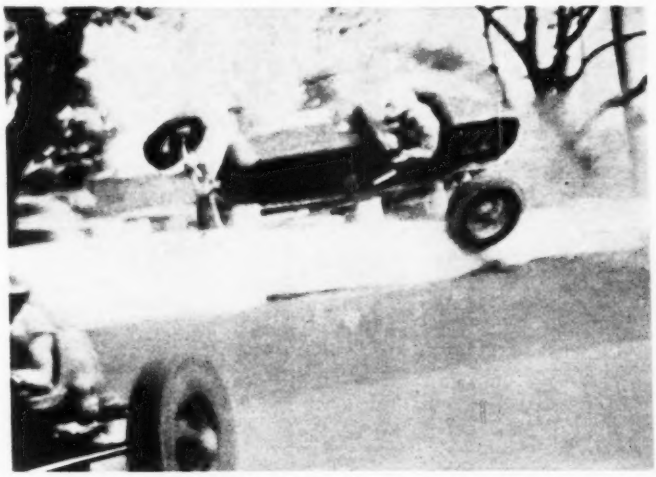
Stock-car racers have taken over many small tracks, feature well-known drivers. Though no one was injured in this pile-up, fans scurry to escape careening "hot-rod."

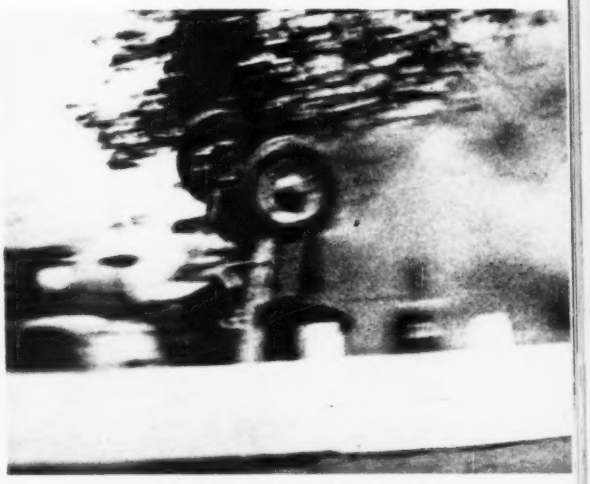




Sequences of spectacular action show step-by-step positions of cars. Author used Robot camera to make this set of Ted Ruth's

Spinning in mid-air, Shorty Landis and midget racer carom over rail at Hatfield Speedway, Pa. Fortunately, driver emerged from mishap uninjured. Robot camera which made this picture often is used by author in shooting fast action at nation's auto tracks.





car hurtling guardrail during AAA big-car meet at Flemington Fairgrounds, N. J.; exposure on Kodak Plus-X film, 1/500 sec. at *f*/8.

By JOHN BRYSON

Photographs by the Author

"That seemingly endless wait in the hall" —familiar to every father. Bryson made this shot with a self-timer while awaiting arrival of his son. He stands near door of wife's room. father-in-law by hall window.

A NEW APPROACH TO FAMILY PICTURES

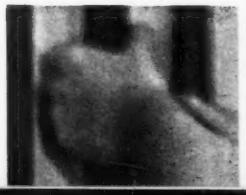
John Bryson, Life writer and amateur photographer, began his family record before the first baby arrived and keeps it up to date with the aid of imagination and a self-timer

ABOUT 5:32 on the afternoon of March 31, 1949, a masked and smocked nurse walked across the hall of the maternity ward of Scott and White Hospital in Temple, Texas, carrying a brand-new red-faced baby from the delivery room to the weighing room. As she stepped into the corridor, she was stopped by a sweating photographer, who fastened his face to the hood of a Rolleiflex, moved forward and backward to bring the tiny baby into focus and held a flashgun high in the air to bang out a picture of the newborn infant. The impatient nurse started on, as the photographer kept begging, "Just one more—let me get just one more; this is an historic moment!"

"My God," said the nurse as she passed through the swinging door, "now I've seen everything!"

The baby was my three-minutes-old first son, John Bryan Bryson III, seven pounds six ounces, and the photographer of course was me. Those first pictures were the start of a trail of

Judy waits for baby through early spring (top). Bryson's camera invaded hospital room for beginning of labor (above). As pain increases, Judy's hands grip bed rail.



For technical data on Bryson's pictures, see end of text.

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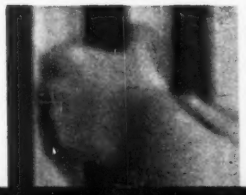


For technical data on Bryson's pictures, see end of text.

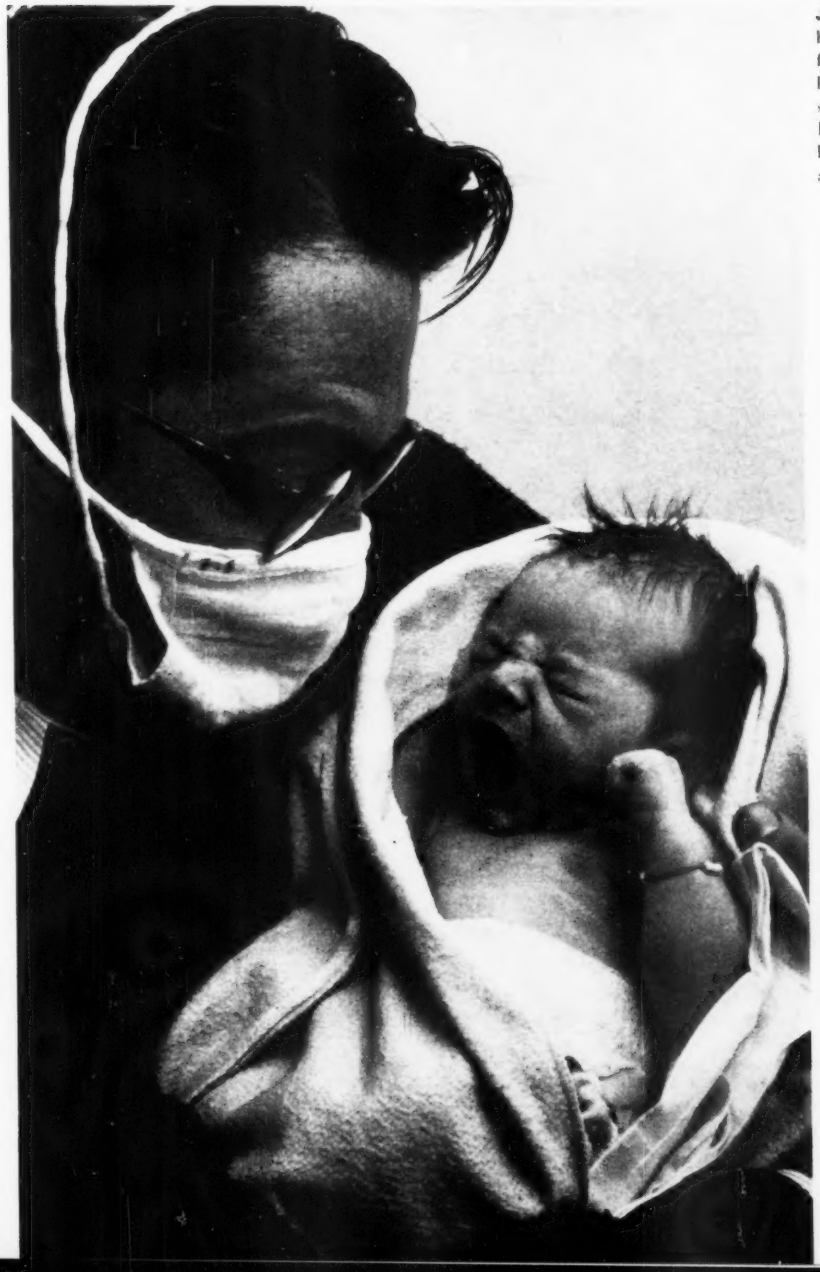
John Bryan Bryson III—age, three minutes.

crumpled yellow film boxes and burnt-out flashbulbs that has extended across most of the United States in the past three years as I have tried to photograph the Bryson clan—mother, baby, dog, and father—in the first wonderful and hectic months when there is a new baby in the family. There was no thought of publication, or of anyone else ever seeing the results; just a desire to preserve a period in our lives so that we can look at the pictures in 20 years and say, "This is the way it was."

In trying to get a carefully detailed picture story on the young life of my son, I have had to persuade a whole generation of frozen-faced parents and in-laws to relax and not look at the camera; I have stained innumerable fingers, pairs of (*Continued on page* 110)

Obstetrician stands at delivery room door. He had brought baby's mother into the world 22 years earlier. Judy's father, himself a physician, radiates joy and relief. Here bounce flash boosted available light while preserving natural atmosphere. Below, natural light shot of exhausted Judy slumbering under anesthesia after delivery.

Judy's first look at the baby, held by great-aunt and grandfather. Bounce light was used here again, as in many of Bryson's shots, for soft, uniform illumination. Left, new father holds offspring for the first time as Judy's aunt makes exposure.



Then the baby grew older

The boy and his family

John at six months (top left) with his great-grandmother from Texas. Top right, at eight months with his mother. Lower left, at two years with his paternal grandmother. Lower right, at six months again, with Judy and her father. Shots like these do more than show how John looked at such-and-such an age; they record his first contact with people, and his adjustments to the world around him. Close-ups give these shots a feeling of intimacy and drama that is lacking in most amateur child pictures. Opposite page: John takes his first steps in the great outside world.

continued

A small boy's recreation

John's second Christmas (opposite page), imaginatively captured in Bryson's shot from outside the frosted window. Two electronic flashtubes, one behind tree and one high at right, lighted this Leica shot. At top of this page, boy and dog in joyous revels, illuminated by an overhead floodlamp. Above, John is absorbed with toy cowboy and horse, shot by his father with a Leica and single flashlamp. Right, sleep comes after a hard day's play; Bryson used flash without reflector. In contrast to the usual stilted, look-at-the-birdie pictures of children, these show John unselfconsciously engrossed in a boy's work.

continued

A boy's emotions

A reprimand brings tears (above). Bryson was set up ready for shooting when this crisis occurred, and caught it with Leica and two electronic flash-tubes. Left, prospect of a ride evokes wistful anticipation. Aperture of *f*/22 gave necessary depth of field, and self-timer allowed Bryson to get himself into the picture. Note unusual diagonal composition leading eye from dog to boy to Dad to Mother. Opposite page, exuberant John takes first ride on a new hobby horse, while Dad shoots with electronic flash. Genuine expressions of a child's states of mind like these are priceless part of any complete family record.

Photographer i

1

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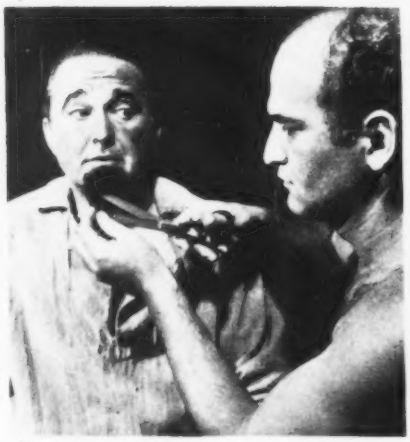

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6

Photographs above by Max Tharpe

1. Costumer Marty Jacobs, left, selects 16th Century ensemble for Allan Gould.

2. Gould, swathed in baggy pants, pulls on hose and has last-minute misgivings.

3. Whiskers and greasepaint complete conversion into colonist William Clement.

4. Friendly Indian paints unipod black to help conceal it during performance.

5. Elaine Gibson, a costumer, bets Gould that audience will spot his Rolleiflex.

6. Curtain time! Gould waits in wings as Indians on stage threaten colonists.

in greasepaint

Allan Gould turned actor for a night to shoot unusual on-stage pictures of The Lost Colony—*Roanoke Island's historical pageant*

By EMILE C. SCHURMACHER

Dramatic, somber mood of *The Lost Colony* was caught by Gould who used existing stage illumination only.

IF I WERE a millionaire I would set up a vast endowment for Psychiatric Research into the Multiple Personalities of Photographers. Nothing useful would come of such a project but it might be a lot of fun. After 25 years of close association with the photographic fraternity I still marvel at the magic of a cable release. Attach one end to a camera, the other to a seemingly normal guy and what happens? Multiple Schizophrenia!

Consider my partner, Allan Gould—a long-time professional lensman. He turns into a cowboy during an assignment to a Texas ranch; he becomes young Dr. Kildare while photographing an appendectomy; he adds a deep-sea roll to his gait when shooting a picture story about a harbor pilot. And when he covered *The Lost Colony,* Paul Green's historical pageant at Roanoke Island, North Carolina, Gould took even more drastic steps. He donned greasepaint, false whiskers, and 16th Century costume, then carried his Rolleiflex on stage during an actual performance.

The habitual photographic schizophrenic is quick to give an apparently logical excuse for his antics. Thus when Gould decided to turn actor, he had his reasons ready.

The Lost Colony, a "symphonic drama" about Sir Walter Raleigh's ill-fated American settlement, has been photographed countless times since the summer of 1937 when it opened for the first time at Roanoke Island's stadium-like Waterside Theatre. But Gould felt that the results, by and large, were disappointing; either the pictures had been shot too far from the stage or they failed to

Actor Gould looked like member of cast, carefully hid camera.

Photograph by Max Tharpe

capture the somber, dramatic mood of the play's lighting. Gould's solution: shoot from the actor's side of the footlights.

Press agent Aycock Brown shied away from this suggestion. "You mean you want to take pictures from the stage during an actual performance?" he asked. "Why can't you do it from the front row in the audience?"

"Not close enough to capture facial expression with my Rollei," said Gould. "I'm not using a telephoto lens."

"But the audience will see you and your camera."

"Not if you make me up as an actor and I conceal the camera."

Brown gave a reluctant O.K., and Gould made the most of this matchless opportunity to indulge his schizophrenic leanings. In the accompanying illustrations by Max Tharpe you can follow the whole bizarre process of turn-

On-stage shots were made with f/3.5 lens wide open and shutter at 1/5 or 1/10 sec. Film used was Super-XX. Gould's pictures included striking closeup of a colonial woman, left; christening of Virginia Dare, first English child born in America, above; and Old Tom, the play's comedy relief, at court of Queen Elizabeth, below. *The Lost Colony*, first opened in 1937, now runs every summer season.

ing a magazine photographer into colonist William Clement (slaughtered by Indians near the play's end).

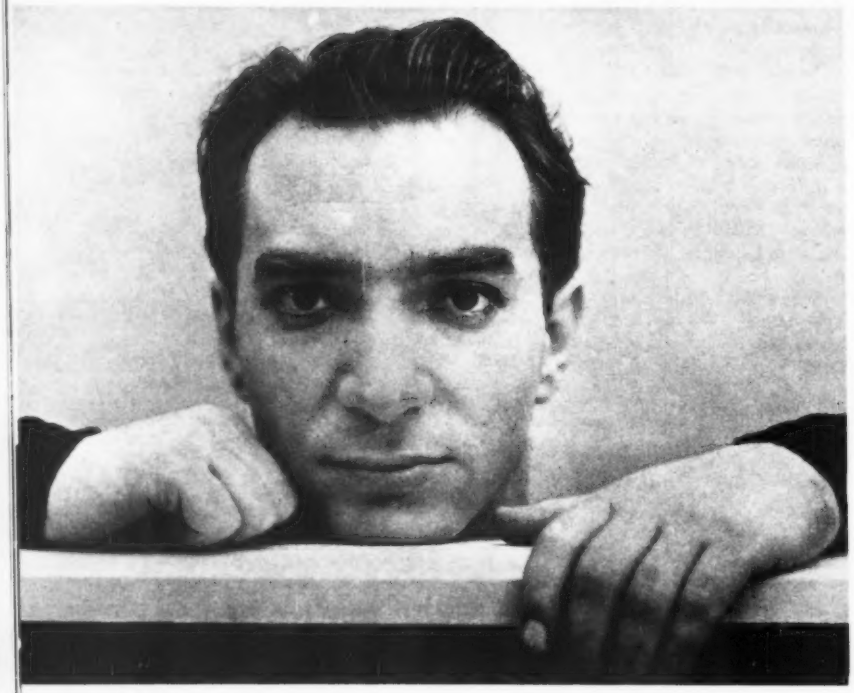
Gould carried his camera on a unipod painted black, and hid these un-Elizabethan objects under one arm on the side away from the audience. This dodge worked so well that a spotter watching him saw the camera only once.

But when Gould stepped on stage he encountered photographic problems that kept him panting heavily through his beard. The use of an exposure meter was forbidden so he opened his f/3.5 lens wide and left it there. This setting in combination with slow shutter speeds of 1/10 and 1/5 second provided ample exposure for Super-XX film. But Gould could peek at his viewfinder only rarely, and for the most part had to depend on guess focusing.

"I sat through one performance before taking part," says Gould, "but I couldn't remember my crosses. People would crowd in on me and rush me from one side of the stage to the other. This worked fine except for one thing —just as I'd trip the shutter for a 1/5-second exposure, some character would grab my arm and hustle me off. Lost more good shots that way!" Another photographic hazard was created by the frequent stage blackouts; sometimes just as Gould made a shot his subjects disappeared into blackness.

But in spite of these difficulties, he achieved some notable photographs that retained the atmosphere of the living stage. Some people who have seen Gould's *Lost Colony* pictures declare that they show a different and absorbing technique, that they catch the mood of the pageant as few other pictures have done. Maybe they do, but I, for one, detect something else—incurable photographic schizophrenia!—

Women of Roanoke mend their fishing nets, above; Sir Walter Raleigh presents two native American visitors to Queen Bess, below; and court herald takes the spotlight, right. *The Lost Colony* is based on historical fact: supply ships from England returned to the recently-founded settlement on Roanoke Island in 1590, but found no trace of the colonists except the cryptic word "CROATOAN" carved on a tree. Fate of the settlers remains a mystery.



1 *Ed Jaffe*

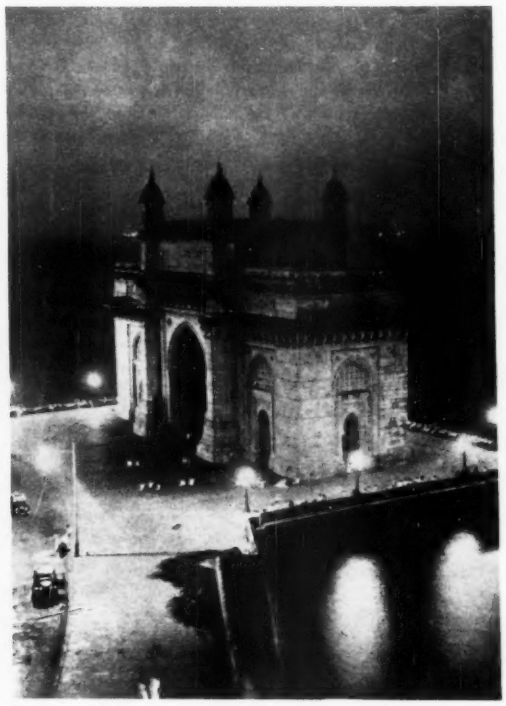
1 Portrait of dancer was made by soldier Ed Jaffe of White Plains, N. Y., with 3¼x4¼ Speed Graphic and 127-mm Kodak Ektar *f*/4.7 lens. Indirect flood illuminated subject, and exposure was 1/5 second at *f*/11 on Kodak Super Panchro-Press Sports Type.

2 Young swimmer was photographed by Harvey A. Schapanski, advertising man of Miami Beach, Fla. He used a 2¼x2¼ Automatic Rolleiflex with 75-mm Zeiss Tessar *f*/3.5 lens, and a yellow filter. His exposure, on Kodak Super-XX, was 1/250 sec. at *f*/8.

3 Theodore Wang of Hong Kong made this picture of the Indian Gateway in Bombay, using a 2¼x2¼ Rolleiflex and 75-mm Tessar *f*/3.5 lens. At 10 p.m. the structure was lighted by street lamps. Exposure: 30 seconds at *f*/5.6 on Gevaert Gevapan film.

PICTURES FROM

2 *Harvey A. Schapanski*

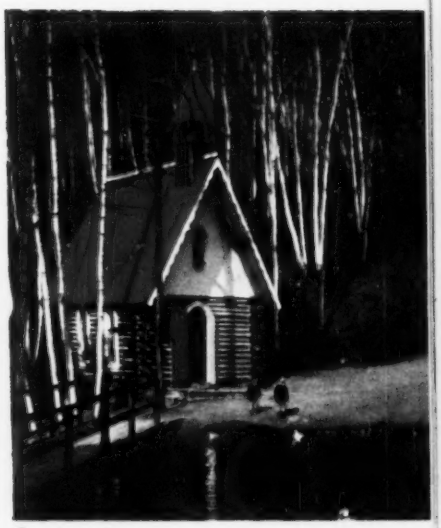


3 *Theodore Wang*

4 *Dunning Idle IV*

OUR READERS

5 *Frederick Albert Tietzel*



6 *Selina Petch*

4 Alpine guide at summit of Ober Gabelhorn, Switzerland, was photographed by Dunning Idle IV, Yale graduate student, with Kodak Bantam and 48-mm Kodak Anastar f/4.5 lens. Exposure: 1/100 second at f/5.6 on Kodachrome Daylight, with haze filter.

5 Beast of prey is the work of Frederick Albert Tietzel, Columbus, Ohio, aeronautical engineer, who used a Kodak Recomar with 828 adapter and 135-mm Wollensak Raptar f/4.7 lens. Exposure, with two spots: 1/50 second at f/11 on Kodachrome Type A.

6 Santa Claus' village, on Whiteface Mt. in the Adirondacks, was photographed by Selina Petch, Mt. Vernon, N. Y., housewife, with 35-mm Argus C-3 and 50-mm Argus Cintar f/3.5 lens. Exposure was 1/50 second at f/8 on Kodachrome Daylight Type film.

MEDIUM YELLOW

DEEP YELLOW

LIGHT GREEN

RED

PANCHROMATIC

ORTHOCHROMATIC

Color photograph by PETER GOWLAND

Note how each filter gives different renditions of colors on black-and-white panchromatic film. Only medium yellow filter may be used with orthochromatic film

FILTERS

AND HOW THEY WORK

COLOR FILTERS (used for black-and-white photography) are simply photographic tools that aid in translating various colors into convincing—or into wanted—shades of gray. To put it another way, monochrome film emulsions reproduce colors in various tones of gray, but they're not always the shade the eye expects them to be. This is Job. No. 1 for filters—to *correct* the light so that colors will be recorded at the brightness level seen by the eye.

Sometimes we want colors to stand out even more strongly than they do to the eye—want them to be much brighter or much darker—want to push them to the point of distortion . . . and this is Job No. 2 for filters—to *contrast*, to *dramatize*. However, since different types of film emulsions differ in their sensitivity to colors and consequently vary in the effect that filters have on them, let's take a glance at the color shot at left and compare the original colors therein with their black-and-white counterparts as seen through some of the most-used filters. The medium yellow filter on panchromatic film gives the most natural look to the yellow of the bathing suit, green of towel, and makes the white clouds stand out against the blue sky to a great extent just (*Continued on page* 86)

Pictures continued on next spread

WITHOUT FILTERS . . .

Dramatic clouds in color shot, far left, are lost completely on ortho film, just barely perceptible on pan film—when no filter is used. Note that pan film registers green of towel and yellow of swim suit more nearly in their correct tones of gray. See what effect different filters have on various colors, left.

PANCHROMATIC

ORTHOCHROMATIC

TRANSLATING COLORS INTO CORRECT TONES OF GRAY

Black-and-white film emulsions record colors in terms of gray, but such tones are not always of the same relative brightness as the eye records them. The job of the filter, then, is to alter the light so that the film will record it approximately as the eye sees it. Here, at far left, scene was shot without filter; nearer one was made with a medium yellow filter —which darkened the blue sky and otherwise resulted in more nearly correct color rendition.

Black-and-white photographs by JACK MANNING

ACHIEVING FILTER EFFECTS WITHOUT FILTERS

Simple manipulation of exposure and development can achieve—under some conditions—the effect of using a filter. Both pictures here were made without filters. One at far left was given normal exposure; nearer one was underexposed slightly (one stop), and overdeveloped by ten per cent. Short exposure made negative more transparent in the sky area; extra development allowed use of a printing paper one grade softer; combination produced a gray sky instead of a white one. Fast panchromatic film (Kodak Super-XX) was used for all examples in this series.

GREEN IS BEST FILTER FOR PORTRAITS

Medium yellow filter should be used only when it enhances—it is not a universal cure-all that will improve every shot. For instance, as upper picture proves, such a filter should not be used for portrait close-ups—it washes out skin to a chalky, unnatural tone. Ideal filter for portraits (using panchromatic film) is light green—used in lower shot. Note texture of skin and darker lips.

continued

DEEP YELLOW ENHANCES TEXTURE, DARKENS SKIES

Deep yellow (or orange) filter accounts for excellent texture plus striking sky effect found in picture at lower left, as compared to lighter print, left—made with a medium yellow filter. Since filters absorb a part of the light, exposure must be lengthened when they are used; the number of times the exposure has to be increased is filter factor. Medium yellow filter had factor of 2 in this set-up so upper scene was given twice normal exposure; factor of orange filter was 3 so exposure was tripled for bottom scene.

→

RED FILTER ADDS DRAMA WITH OVER-CORRECTION

Highly dramatic effects can be put on film with the help of the red filter. Note how it has added pictorial interest to shot at far right by over-correcting blue of sky to a majestic black. Nearer illustration, made with a medium yellow filter, is much less effective. Note that sky tones can vary widely, even though made on same day, same film, with same filter. (Compare picture, immediate right, with that on page 62, bottom right). Cause: Blue sky usually is lighter at horizon, shading to a darker hue at zenith—thus filter takes greater effect as camera is tilted higher.

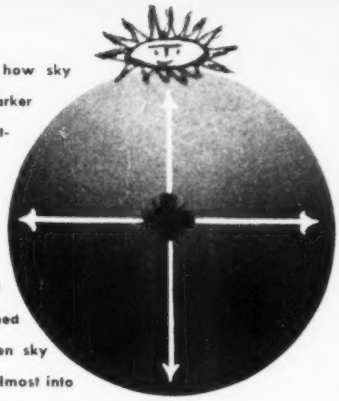
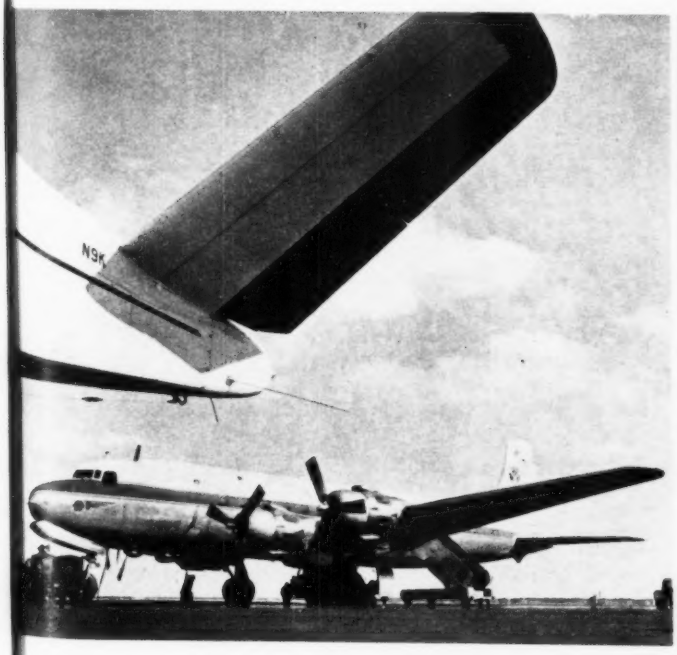


Diagram shows how sky tones register darker as camera is pointed further away from sun. This simply means that a shot made with sun behind camera might need no filter to darken sky while one shot almost into sun would take a strong contrast filter to get same sky correction.

POLARIZING FILTER MAKES GLARE BEHAVE

Polarizing filter (used in making shot, right) accomplishes two purposes—it transforms a blue sky into intense dark tones and cuts through much of the glare reflecting from the plane's tail surface, thus giving a clearer representation of the subject. Medium yellow filter (shot, upper right) helped darken sky but had absolutely no effect on the objectionable glare



City kids use empty lot for battlefield, climb over parked truck in game of cops-and-robbers. Vivian's purpose was to photograph impact of adult world on the way children play.

GAME OF GUNS

THE CAMERA TEAMS UP WITH SOCIOLOGY IN VIVIAN CHERRY'S VIVID PICTURE STORY OF VIOLENCE IN CHILDREN'S PLAY

By ARTHUR A. GOLDSMITH JR.

EVEN the most gun-shy parents aren't likely to duck when they hear the familiar battle cry, "Bang! Bang! You're dead!" or one of its more realistic versions. The bullets are strictly imaginary and the massacre's all in a day's play. Photographer Vivian Cherry gives a vivid camera report on such blood-and-thunder fantasy in the accompanying pictures, a photographic report on the behavior pattern of children and proof of the camera's value as a tool for sociological research.

Vivian, a professional dancer turned photo-journalist, has a talent for discovering drama and conflict hidden beneath the surface of everyday life. Her picture stories are an answer to the often-heard lament, "But I can't find anything to photograph." Shooting by existing light and catching unposed action, she has recorded the psychological tensions in homes, nursery schools, and city streets.

These pictures were made in Manhattan's crowded East Side, but similar battles are fought in back (*Continued on page* 119)

Pictures continued

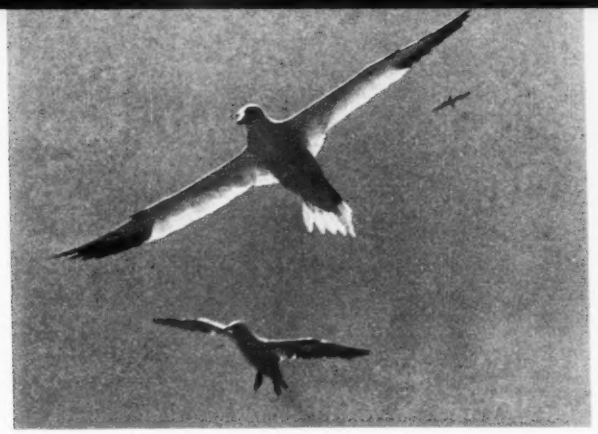
Good Guy in plaid jacket and Bad Guy in black coat blaze away at each other with cap guns from shelter of cellar steps (above). Duel ends with virtue triumphant as the disarmed villain is pinned to wall (left). Vivian made these photographs in New York's crowded East Side. She used Rolleicord, shot by natural light on Super-XX film.

"Lynching game" was played with shocking, realistic detail, but children seemed innocent of understanding its sinister meaning. This was the only time Vivian forgot her role as photo-journalist and interrupted the action. Usually she did not intrude on the games but attempted to keep herself and camera an unobtrusive "part of the scenery."

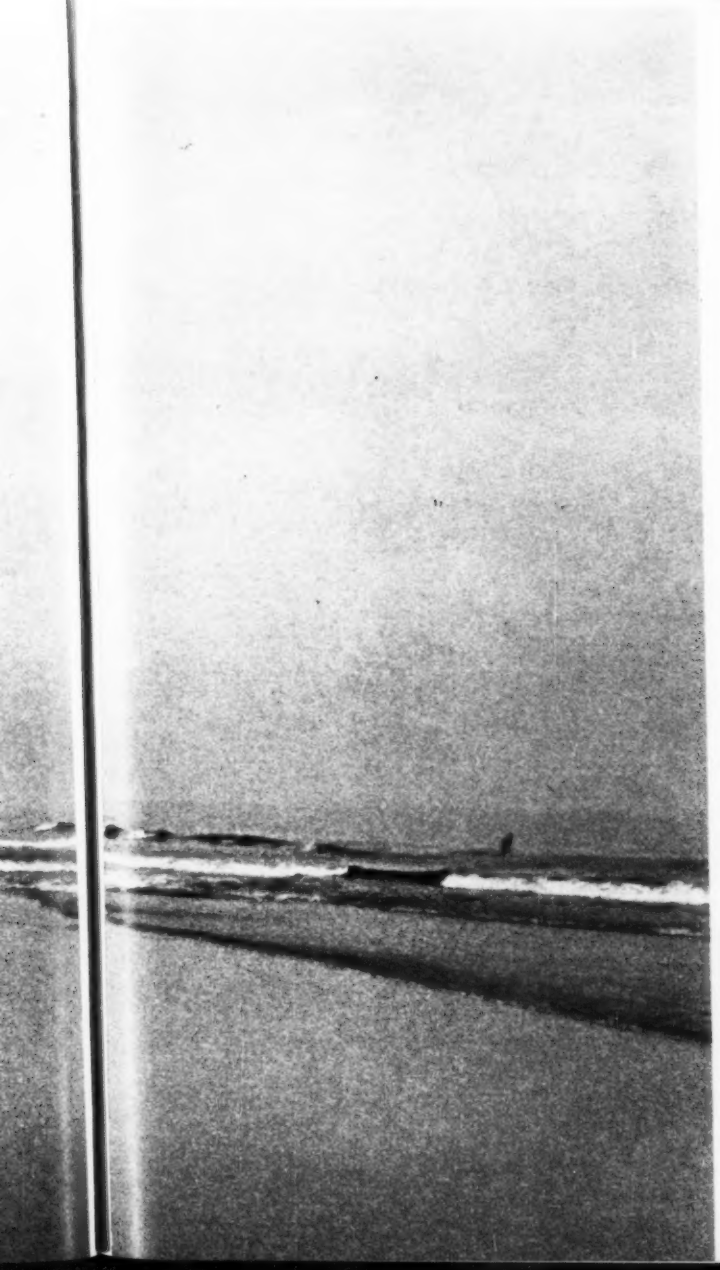
Tableau of violence is enacted against wall in Yorkville section; scrawled swastikas are memento of war-time Bund activity. Vivian's pictures are not pretty, but they do represent an attempt to dig beneath the surface of everyday life, to use a camera as a tool for social research.

SUMMER

A PORTFOLIO



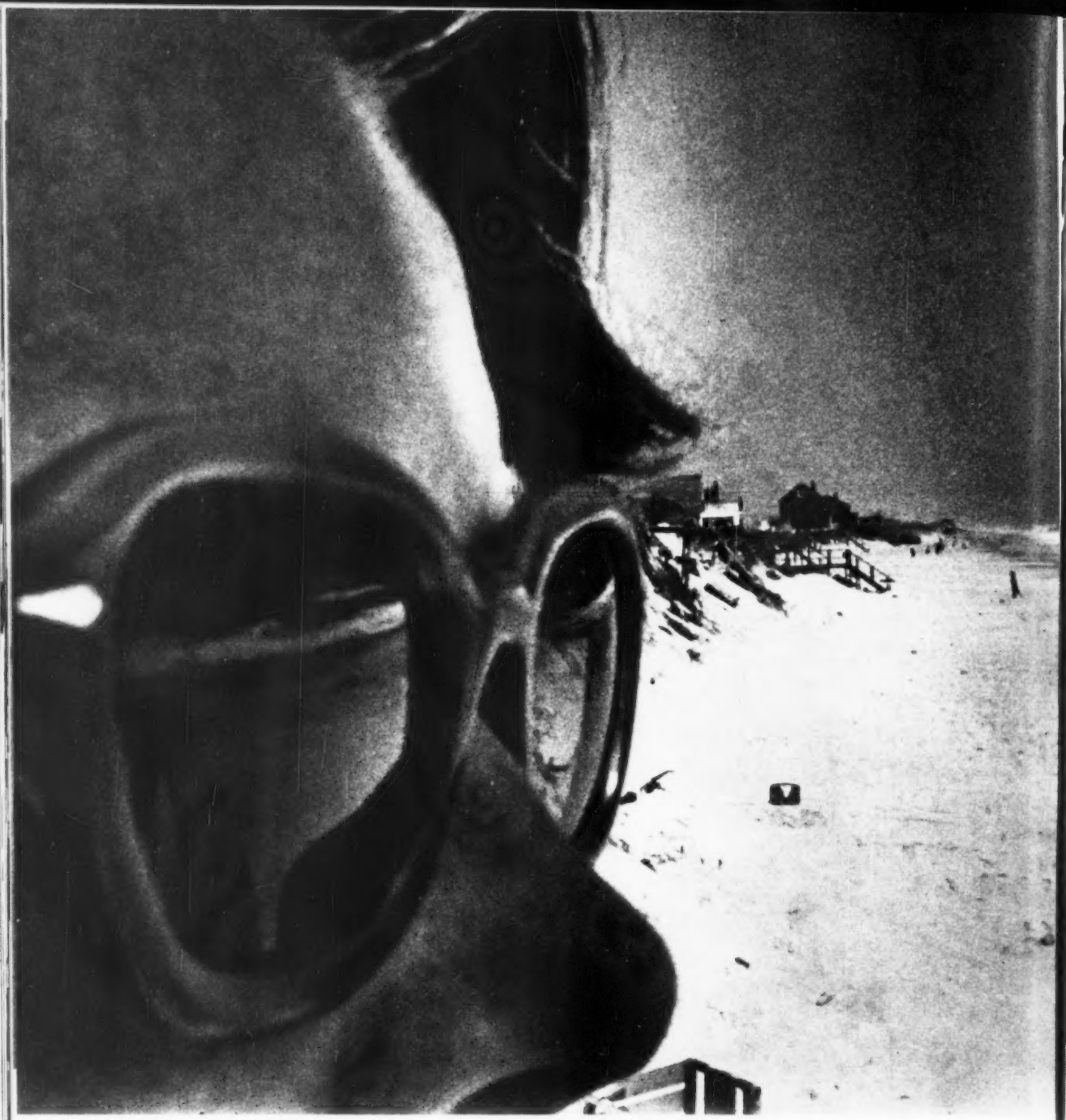
Airborne harbingers of summer, Sam Falk's seagulls soar high on sunlit wings. For Tosh Matsumoto, summer is a broad beach dotted with a few distant sunseekers.



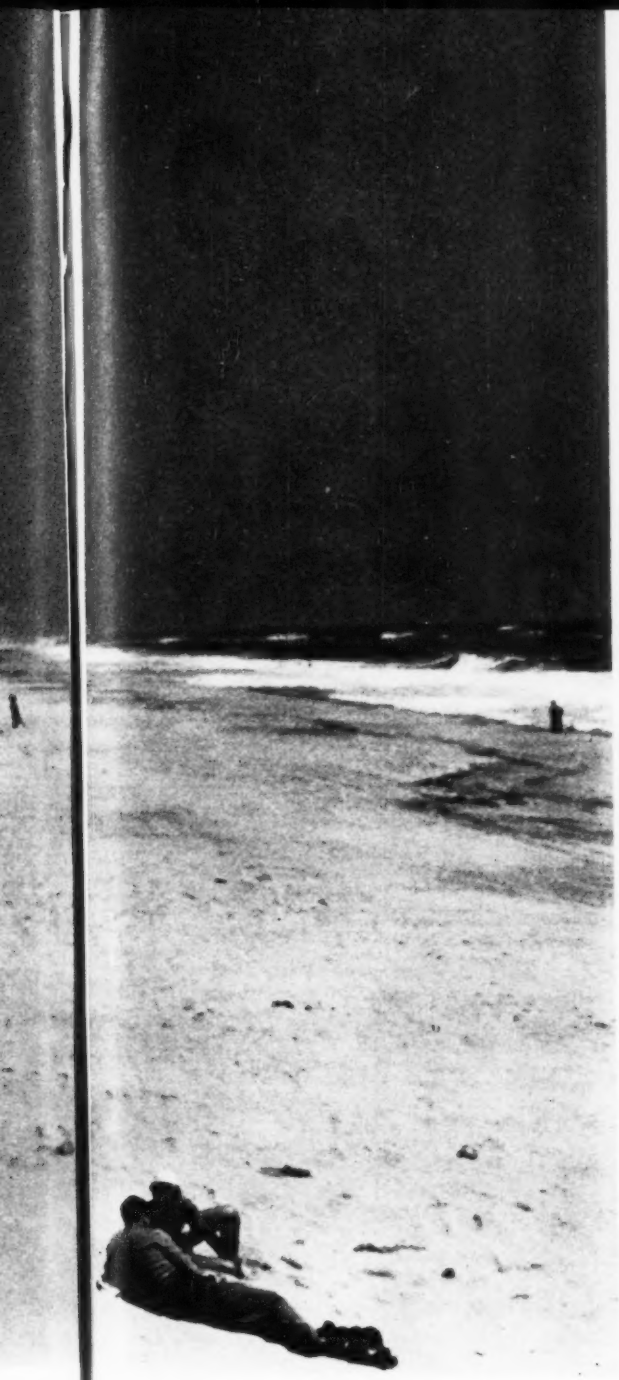
EVERY SEASON is a picture-taking season, but there is only one time of year when no camera should lie idle on the shelf. Equipment that gathers dust from September to June is brought into action with a vengeance in summer. Summer—the time of bright sun and fair weather, of glorious vacations on broad sandy beaches and green mountainsides; the time when the camera case and the gadget bag seem weightless, and the camera becomes more than ever a part of the body, an extension of the sense of vision, a way to broader and deeper enjoyment of life. Each season has its special gift for the perceptive photographer, but none heaps such wealth upon him as does summer. There are pitfalls, too. After long seasons of shooting under less favorable conditions, of compensating for dreary skies and dull light, the photographer's eye must be re-educated to the brilliance of the summer sun. Perhaps more dangerous is the temptation to yield to the cliché, the ordinary, the hackneyed, both in subject matter and treatment. Precisely because of summer's profusion of material, the photographer must be more selective, must learn to see with a fresher eye. On these pages are nine pictures, as widely different in subject matter as in point of origin. They come from France and from Florida, from Quebec and Jones Beach and New York Harbor and the Nation's Capital. They are full of sun, sand and sea-water, of children at play and old men at rest, of girls' legs and gulls' wings—but above all they are full of summer. Each of them, carefully studied, can say something worthwhile to the photographer who has plans of his own for summer shooting.—▶

For technical data on pictures in this section, see *Notes on the Portfolio,* elsewhere in this issue.

Summer spectacle: circus aerialist Pinito del Oro achieves precarious balance in Joseph Foldes' arresting picture. Nora Dumas of Paris photographed a French peasant woman setting out for the hayfield early on a summer morning. Tools of two trades—the trapeze and the scythe—add meaning and interest to these pictures, and help to organize their composition. Similar props can do the same for anyone's otherwise-ordinary summer photographs.



Two summer pictures that seem to belong together were made by different photographers. Fred Lyon shot the unique close-up with its remarkable depth of field on Fire Island, N. Y. Andre de Dienes took a model to Jones Beach to make one of his characteristically excellent bathing suit shots. Each is a better-than-or-ordinary example of its own kind of photograph. Learning to see just what the camera sees is a priceless accomplishment for picture-making in any season.



Summer heat and what to do about it: Ruth Orkin's pair of pictures show how old and young in a sweltering city cope with the climate. Above, men lounge on a New York pier as a tugboat pulls away and an ocean liner sets out for Europe. Left, thrill-bent kids take turns jumping from the roof of a warehouse into the scummy Hudson.

Fireworks over Washington, D. C., were photographed on the night of President Truman's inauguration in 1949 by Lawrence S. Williams. This Fourth of July will offer another opportunity for equally good fireworks shots. Technique is simple: put camera on a tripod, wait for a rocket to soar upward, open shutter, close it after the burst. Several bursts on each film give spectacular effect.

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SPEAKING OF FIGURES

Alfred Gescheidt, illustrator in pursuit of the unusual, experiments with a model, an umbrella, and a modern chair

WITH JUST three years of professional experience behind him, Alfred Gescheidt has earned a reputation among picture editors and advertising art directors as a photographer with ideas of his own. This vital quality of originality has become increasingly valuable as it has become rarer among photographic illustrators.

The color and black-and-white pictures on these pages show something of how Gescheidt works. They are not "finished products" but sketches, exercises, photographic doodles, by which he explores his medium and exploits ideas he may later be able to use on an assignment. The process works in reverse, too; often a commercial job suggests a new departure, a fresh approach. These pictures were born in just that way. Gescheidt had finished shooting a picture to illustrate the fear of nudity for a *Collier's* spread on human phobias. With the studio and the model at his disposal, he gave his imagination and his camera free rein.

The studio was nearly bare of props, so he was not tempted to use any of the more conventional accessories associated with nude photographs. First he tossed the model a big focusing cloth, and her first reaction was to hide under it. Then he brought in a few more simple items: the telephone, a little stacking stool, an umbrella, and finally the familiar Hardoy steel-and-canvas chair. The chair, of course, has been used before in figure studies, but Gescheidt has never seen anything like the black-and-whites on this page. Ideas like these, which seem literally to come from nowhere, are the stock in trade of many young photographers, for as Gescheidt says, "Commercial photography today is a battle of ideas: the jobs go to the cameraman who (*Continued on page* 117)

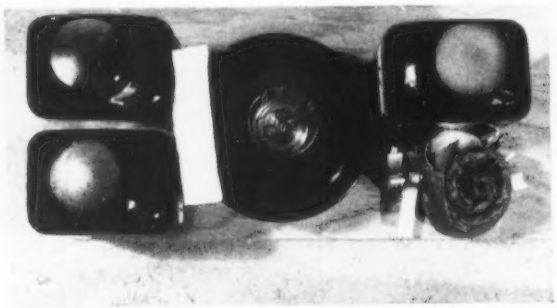
By JACKSON HAND

Portable darkroom

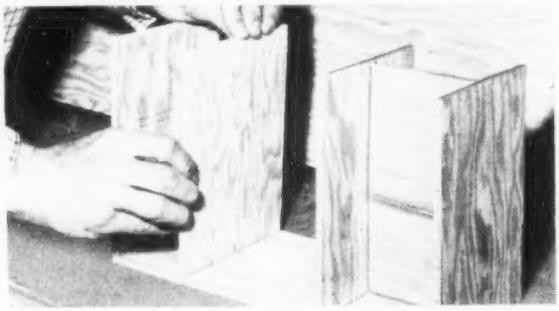
Does the prospect of tedious, night-after-night film developing when you get home from a trip or vacation prevent you from shooting all the pictures you'd really like to? Then why not develop your film as you go. Hotels and tourist courts usually have perfect "darkrooms" in the form of closets or bathrooms where you can load your developing tank. All you need, therefore, is to carry along with you the necessary equipment and supplies.

The handiest way to do this is in a sort of "fitted case" made of plywood, as shown in accompanying photographs, and designed to hold everything that's used in your particular film processing methods. Give the case a finish of enamel, put a leather handle on top, and carry on. I made one for my supplies and it has given me new freedom to shoot all the film I want while on vacation trips . . . in addition to speeding up the production of photographs and articles for various magazines. I come home with the film ready to print.—

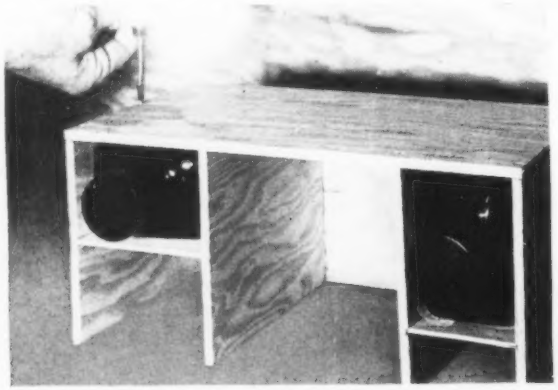
Typical set-up for field developing: developer, replenisher, hypo, tank, sponge, funnel, thermometer, graduate, clips, etc.



Determine width and height (be guided by bottles) allowing for plywood dividers. Space beneath the tank can hold clips.



Cut bottom of case, fasten on ends. Small screws and waterproof glue make solid case. Put in partitions, checking space.

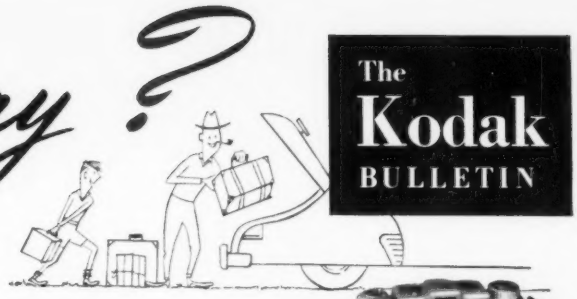


Screw and glue sides on, running screws into end as well as partitions. Check size by wrapping thick sheet around bottle.

For strength and fit, bevel outside top edges and inside lid of case 45 degrees. Dime-store hinges and small hasp work fine.

Going Away?

The Kodak BULLETIN



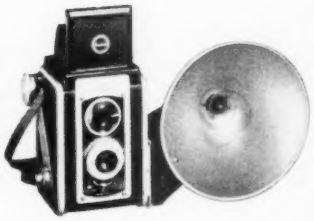
Give a thought to the beginners in your family . . . and your own vacation accessory needs

Personal Cameras

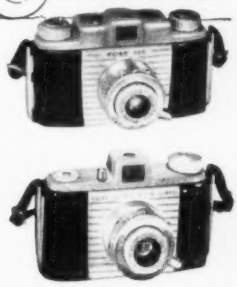
Your wife . . . your Girl Scout daughter . . . your boy starting off to summer camp—each should have his own camera. Picture taking is a family affair—all the more enjoyable and rewarding when each member contributes his share.

Here are four excellent choices.

BROWNIE HAWKEYE CAMERA, FLASH MODEL. Smart, compact, streamlined, and *thrifty*—12 pictures, $2\frac{1}{4}$ x $2\frac{1}{4}$, to a 620 film roll. Simple to operate, no adjustments—and a big, crystal-clear view finder that helps the beginner get good results. $7.20. Flasholder, $3.39.



KODAK DUAFLEX II CAMERAS. Popular, inexpensive, twin-lens reflex types—12 pictures, $2\frac{1}{4}$ x $2\frac{1}{4}$ to a 620 roll. Kodar *f*/8 Model, with simplified lens settings for hazy, bright, and brilliant conditions, $22.30. Basic Kodet Model, $14.50. Duaflex Flasholder, $3.50.

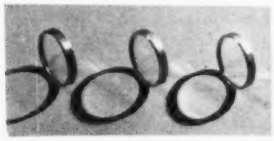


KODAK PONY CAMERAS. Neat, reliable miniatures with *f*/4.5 *Lumenized* lenses and shutter speeds to 1/200. Needle-sharp negatives, gorgeous Kodachrome transparencies. Pony $28, also accepts Kodacolor, $31.15; Pony 135, $35.75.

Safety First. Bumps will occur . . . and a sturdy Kodak camera case protects your camera. Handsome, too. Field-type cases flip open in a jiffy; neckstrap makes carrying easy, keeps camera ready for action. There's a Kodak case for every Kodak camera.

Where's Pop?

You want to be in *some* of the group pictures. Clip a Kodak Auto-Release to the cable release of your camera . . . let it snap the shutter for you. Handy, too, when you must be near a subject, holding a reflector, background, or extension flash. $3.86.



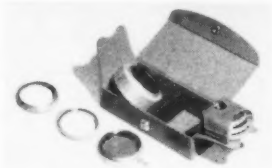
Get Close. The vacation story demands close-ups for completeness . . . whether the subjects are nature specimens or commemorative inscriptions and historical plaques. Take along a complete set of Kodak Portra Lenses—the 1+, 2+, and 3+—and you're ready for subjects as small as 5 x 7 inches. These slip-on lenses fit Kodak Combination Lens Attachments . . . are priced from $2.59.

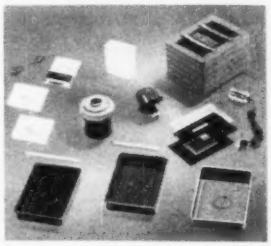
Pocket Guide.

Tuck this wallet-size encyclopedia into your pocket . . . you'll refer to it a hundred times during your vacation. The Kodak Master Photoguide includes fast-action computers . . . contrast-viewing filters . . . data on flash, close-ups, filters, and every other basic need. $1.75.

Bottled Sunshine. Take flash equipment along—you're ready for action anytime, anywhere, indoors and out. Superb Kodak Ektalux Flasholders—reliable, professional-quality battery-condenser units—are priced from $29.75, depending on the camera bracket included. Standard Kodak Flasholder, with Flashguard, $12.35. Kodalite Flasholder, for Brownie Hawkeye, $3.39. Duaflex Flasholder, $3.50.

Light Control. Take a Kodak K2 Filter, for all-around black-and-white use . . . an A, for dramatic dark skies . . . a Kodak Skylight Filter, for use with color film (it subdues the bluish haze in distant scenics, gives a warmer cast to shots in open shade and on overcast days) . . . a Kodak Lens Hood, for flare protection. Kodak G and X1 Filters, and a Kodak Pola-Screen, are also useful aids. Protect them all and keep them ready-at-hand in a Kodak Combination Filter Case.





Junior Lab. Let your boy or girl have the fun of processing his own pictures with his own equipment. Kodacraft Outfits supply the basic needs, at reasonable cost. Three levels: the Kodacraft Printing Kit, for print-making only, $4.30; the Kodacraft Photo-Lab Outfit, including film tank and print frame, $7.45; the Kodacraft Advanced Photo-Lab, with film tank and metal contact printer, pictured, $12.10.

Prices include Federal Tax where applicable and are subject to change without notice.

EASTMAN KODAK COMPANY

Rochester 4, N. Y.

Kodak
TRADE-MARK

The Kodak BULLETIN

Experts' Choices For Fine Prints

CARL MANSFIELD, M. PHOTOG., FPSA

No. 5 of an informative series...how leading exhibitors choose papers to fit their salon aims

CARL MANSFIELD'S "Minnow Catching" is a much-traveled print—it has hung in eighty-eight salons, spanning the alphabet from Albany, N. Y., to Zaragoza, Spain. Like all his other exhibition prints (except glossies), it is on *Kodak Opal Paper*.

Mansfield writes: "In making prints for exhibition purposes, I like to retain as much of the original negative quality as possible, and still make a good snappy print that will stand out in competitions. It is also desirable to have a paper that will tone a color suitable to the mood of the picture. Kodak Opal Paper possesses both of these qualifications, and also is available in a number of surfaces which can be suited to the type of picture. In Kodak Gold Toner T-21, it tones nicely to a rich brown, which is the tone I prefer for most of my salon prints; or it can be toned blue in gold thiocarbamide or Kodak Blue Toner, for marine and snow pictures. I use the G surface for most of my work, since it retains the fine detail that I like to see in pictures, yet its surface permits further manipulation and retouching on the print, which is sometimes necessary."

For more *Opal Paper* data, see below.

In variety of tint-and-surface combinations, *Kodak Opal Paper* excels all other Kodak enlarging papers. Where extra speed is needed in an Opal-type paper, *Kodak Ektalure Paper G* is a growing choice. And for high speed plus excellent "tonability" plus flexibility of contrast control plus a choice of several contrast grades all *matched in speed—Kodak Medalist Paper*. Bernard Silberstein's "Full Sail" (presented early in this series on *Kodak Illustrators' Special*) is here reproduced from a print on white, high-lustre *Kodak Medalist Paper J*.

Medalist's great flexibility and ease of control make it an especially good choice for anyone who desires to gain experience quickly and to refine his printing skill.

KNOW YOUR KODAK PAPERS, FOR KNOWLEDGE SPELLS SUCCESS

These are the papers for fine exhibition enlargements, gift prints, home decoration, and specialized applications—in a range of types to fit your every need:

For fast printing, fine warm-black tones, and great flexibility in manipulation—*Kodak Medalist Paper*.

For rich neutral blacks in a top-speed paper—*Kodabromide*, five evenly spaced grades and four surfaces.

For rich warm blacks in a moderate-speed paper—*Kodak Platino Paper*. Two surface choices; three printing grades.

For widest choice of tint and surface in a low-speed paper of utmost tonal quality and adaptability to toning—brown-black *Kodak Opal Paper*. One printing grade.

For Opal quality with twice the speed of Opal—*Kodak Ektalure Paper G*.

For Opal quality in a special fine-grained surface suited equally to exhibition and reproduction—*Kodak Illustrators' Special*.

For photomurals—*Kodak Mural R*.

For transilluminated prints—*Kodak Opalure Print Film* and *Kodak Translite Paper*.

For extra-fast printing and processing—*Kodak Resisto Rapid N*. It's as fast as Kodabromide; and its special base allows washing and drying in ten minutes.

And for contact prints—*Kodak Azo, Velox, Resisto N*, and others. Each Kodak enlarging paper has a contact-paper counterpart, equivalent in type and quality.

For full details on these fine Kodak papers—tints, surfaces, weights, processing—consult the Data Book on Kodak Papers, and your Kodak dealer.

"Minnow Catching," Carl Mansfield, Bloomingdale, Ohio. Exhibition print on *Kodak Opal Paper G*. Reproduction print on *Kodak Medalist Paper F* (glossy, white stock). The original prints, of course, possess a quality and tonal range that cannot be fully retained in ink-and-halftone on high-speed printing presses. For the basis of Mr. Mansfield's choice, see facing page.

EASTMAN KODAK COMPANY,
ROCHESTER 4, N.Y.

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For BIG-AS-LIFE Movies of Your 1952 Vacation

THE CINE-KODAK ROYAL MAGAZINE CAMERA

Holidays—or *any* day—the "Royal 16" is the finest personal movie maker of them all. You can show its marvelous pictures on screens up to 10 feet or more in width—crisp, colorful, *alive!* The smiles, the gestures, the endearing mannerisms that *are* your youngsters . . . they're all there, to enjoy again and again and again, in movies you make yourself.

Yet the "Royal" is a wonderfully easy camera for the beginner. Loading's by magazine. Just open the cover, pop in the film. A built-in guide tells you how to expose for every shot, outdoors or indoors. And you needn't even focus if you don't want to. For the expert, the "Royal" is sheer inspiration. Extreme close-ups? The "Royal" focuses down to inches. Slow-motion, telephoto, wide-angle, or single-frame shots? The "Royal" will step right along with you, stride for stride. It's really remarkable that the "Royal 16" is only $176.25, with superb Ektar *f*/1.9 lens. (You can buy it for $162.15 with an *f*/2.8 lens, and most Kodak dealers offer easy terms.)

• *If greater movie economy is your objective, ask about the other Kodak movie makers. For example —the amazing Brownie Movie Camera which uses 8mm. film, costs only $43.30.*

Prices include Federal Tax and are subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak
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Hell on Wheels

(*Continued from page 42*)

his shooting angles. Therefore, start off with a few overall pictures from the very top of the grandstand, to set the scene. You will be able to get shots from this location showing cars in action jockeying for position on the track.

The use of flash is not allowed on any track with which I am familiar. A racing driver's life depends on the proper functioning of his eyes, especially at night, and a sudden flash may blind him just long enough to cause him serious trouble. Therefore, only accredited, official photographers are allowed to use flash; as an extra precaution, flash is used even by the accredited photographers only immediately after an accident or other very unusual occurrence, so as not to distract the drivers. You can see, of course, that this means no night shooting, but the racing officials feel that drivers' lives are more important than pictures, and I'm sure you agree.

Daytime shooting is another thing again. As I said, once you are admitted to the infield, you may have a great deal of freedom of movement. However, it would be to your advantage to remember one thing—you're a guest there, and should conduct yourself as such. Don't get in anybody's way, especially the mechanics in the pits. Usually they will not object to having their picture taken, and if they are at work on a car they may not know you're there. But if they should ask you not to take any pictures in their area, have the courtesy to honor their request. They may have very good reasons for not wanting pictures made.

Exposures for racing pictures usually are the same as for other high-speed shots. For daytime shooting, I use a medium speed panchromatic film, without a filter. Dust may cut down the actual exposure to some degree, and the addition of a filter will only cut it down more. You don't need an ultra-fast film for daylight work, since the weather usually is good enough to provide plenty of light. If the day should be very dull, then switch to a faster emulsion. For night work, however, I use the fastest panchromatic film I can get.

There is one little trick to remember in shooting racing pictures that may help you get really outstanding results. In this kind of work, the shutter speeds and apertures to be used depend a great deal on the camera angle and the distance from the subject. In other words, a car crossing at right angles to the lens axis, and about 40 feet away from you, would have to be photographed at a speed greater than for the same car at a distance of 80 feet. The relative speed of a moving object at right angles to the lens axis is determined by the distance of the object from the lens—the closer the object, the greater the relative speed. I always make it a practice to "pan" any cars moving across my field of view. Thus I keep the car as sharp as possible, while the blurred background helps build up the illusion of speed.

Panning doesn't take much practice; after doing it a few times you'll have the hang of it, and will be able to use it to good advantage. Just maintain a firm grip on the camera and swing in a steady arc, gauging the speed of the swing to the speed of the car. Panning also helps give me an extra margin of exposure, since slightly slower shutter speeds will get very favorable results. With this technique, my exposures usually are 1/400 or 1/500 second at *f*/8. Head-on shots, which don't offer the problem of relative speed, can be made at a speed of 1/100 or even 1/50 second, with the same aperture. With the object coming directly at you, the factor of closing speed is introduced, but this is not at all critical—usually only the image size is affected, and this isn't too important.

Now we come to the problem of what can be done with racing pictures once you have them. Of course, they are wonderful records of the races you have seen, and make a fine collection of action pictures. However, they can be marketed, and you should be able to sell enough of them to defray some of your expenses. Aside from the fact that the most consistent market will be the drivers themselves, there are many companies directly or indirectly engaged with the manufacture and sale of motor parts, lubricants, tires, fuel, spark plugs, piston rings, and other items who will be happy to buy photographs showing (or even suggesting) their products in use. Such companies buy a large number of racing pictures every year for use in advertising, and pay fairly well for good photographs, price ranging from $25 to $250 per picture, depending on how good it is, and what it's being used for.

Your shooting territory is unlimited, since auto racing as a sport is found in every part of the United States, as well as most of the Americas and Europe. Midgets, stock cars, and championship big racers are in constant competition. Don't miss your share of thrills at the track—and take them home with you on film.—

New Kodak Wratten data

If information contained in the Kodak Data Books *Filters and Pola Screens* and *Filters and Lens Attachments* leaves you with unanswered questions you're eligible to join the group of scientific photographers for whom the book *Wratten Light Filters* has been a working manual since the first of its 17 editions began to appear. Now, it has come out in a new format with a new title—*Kodak Wratten Filters for Scientific and Technical Use.* As in previous editions, spectrophotometric curves for every Kodak and Wratten filter available today are included. However, the curves have been re-drawn for easier calculation and legibility, and percentage transmission tables for the different wavelengths of light have been placed next to the respective curves. Stability data and other significant properties and performance characteristics of more than 100 photographic and visual filters are included. Curves and performance data for the Kodak 81 and 82 light-balancing filter series are given for the first time along with Kodak Color Compensating filters.—

DIAMOND CAMERA

CARRYING BAGS: TWO TERRIFIC STYLES — TOPS EVERYWHERE FOR VALUE AND QUALITY

Precious camera equipment deserves the best protection – and there's nothing finer than a DIAMOND! Strong, sturdy, superbly crafted, Diamond photographic carrying bags are as smart as they are practical . . . and that means plenty smart!

GADG-IT BAG — C906

For Polaroid, Reflex, or Small Press camera, in glossy top-grain leather, rich Kord-O-Van color. Compact, yet room for everything: camera, flashgun, film, filters, sunshade, meter, bulbs, in adjustable leather compartments. Big outside pocket. Size 8½" x 10½" x 4", $27.50. Available in 12 other sizes, $10.50 to $49.75.

PAK-ALL BAG

C502 For Polaroid, Large Folding, or Small Press camera. Finest top-grain leather, suntan or oak finish. Double rivets at strain points. Removable suede-finish pockets for camera, meter. Filter pocket, adjustable center, metal lined loops. 8½" x 11" x 6" . . . $31.00. 4 other sizes from $17.50 to $42.50.

SENSATIONAL VALUE! GADG-IT BAGS in KORD-O-TEX

Amazing new material: looks and wears like leather – handsome and durable – yet much less costly! Typically fine Diamond craftsmanship: full welt construction for permanent shape, double-stitched seams, velveteen lined filter pocket, lifetime zippers, polished brass hardware. 8 sizes from $4.95 to $17.95.

For descriptive material and where to buy it write:

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NEW BRUNSWICK, NEW JERSEY

"THE GREATEST SLIDE SHOW ON EARTH"

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DELUXE model D PROJECTOR AND Selectron SEMI-MATIC CHANGER

WAS $76.50*

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MODEL D Projector . . . specially aligned 300-watt lamp, 5", f/3.5 coated lens with internal baffles, exclusive roller-bearing focusing, cuff-mounted blower, many other famous TDC features . . . *value-plus* with its own SELECTRON-Semimatic Changer . . . economical, versatile, for all types of slide mounts, and rapid, easy rearrangement. Together — a saving combination at $69.50.

TDC PROJECT-OR-VIEW

$74.50*

Projector, viewer — two in one! Big 6¾" x 6¾" viewing glass. Converts to projection at a flick of the finger. Coated f/2.9 anastigmat lens. Feed-through carrier takes all 2x2 slides.

Standard Model—150 watts, convection cooled, AC-DC $74.50*

De Luxe Model—200 watts, blower cooled, AC only $84.50*

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FREE SLIDE BOOKLET!

Up-to-date guide written by Rus Arnold, APSA

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Please rush me a FREE copy of your new booklet on slide photography and projection.

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Filters and How They Work

(*Continued from page* 61)

as the eye sees them. The medium yellow filter used on orthochromatic film gives virtually normal contrast to clouds and sky, but is able to correct the yellow swimsuit and red rubber raft very little —leaving them darker than the eye normally sees them.

The deep yellow filter on panchromatic film creates an even more interesting contrast response in the sky, corrects the yellows, greens, and reds fairly normally, but begins to take its toll on the skin tones, which tend to appear chalky. The green filter probably is the best one to use for portraits—note the pleasing modeling of the face, shoulders, arms, and legs in the shot made through a green filter—and lightens the green head-wrap and yellow suit, while darkening somewhat the red of the lips and the inflated raft. The red filter steps in with dramatic intent—to darken the green, darken the blue (the sky is almost black), lighten the yellow and the red—for a pictorially interesting departure based on the ability of contrast filters to distort brightness values in fascinating ways.

All this brings out the original point—that the purpose of a color filter is to control the color of the light that enters the lens. The filters which have been mentioned—medium yellow, deep yellow, green, and red—plus the polarizing filter (which by means of control of polarized light permits a wide range of sky-tone control) are the ones that are most used. But let's go back just a bit and brush up on our knowledge of light, of color, and of film sensitivity so we'll be sure to be able to clinch this filter business once and for all.

First, let's take light and color. Color comes, for the most part, from light, and objects are dependent upon light for their color. If you doubt this, take one of the color pages of this magazine into a dark room—it immediately loses all of its color. Further proof, if it is needed, that objects are dependent on light for their color comes from the rainbow. When light passes through raindrops it is broken down into all colors of the spectrum—red, orange, green, blue, and violet. The same effect is arrived at in the classroom or laboratory by passing a beam of white light through a prism—the resulting visible spectrum has all the component colors of the rainbow. We are able to distinguish color in objects illuminated by white light because such objects absorb some of the rays and reflect others. For instance, if an apple looks red, that is because it reflects red rays and absorbs all others. Scientists have simplified the spectrum for practical purposes by reducing it to three primary colors—red, green, and blue-violet (spectral yellow being a mixture of red and green light).

Now, let's get out a white card and a red filter and convince ourselves of one or two things. If we look at the card through the filter, we see only red—the filter transmits only the red rays from the white light striking the card. If we put a smudge of blue and one of green on the card and look at it again through the red filter, the smudges appear to be dark gray or even black. Thus the red filter not only allows red rays to pass through it, but it absorbs (or refuses to pass) rays of other colors. All other color filters act in the same manner—they transmit rays of their own color and absorb their complements. Let's try another example: green leaves and red cherries on the same tree could easily record (on film without filter) as two almost identical tones of gray. If we should slip a red filter (which transmits the red of the cherries and absorbs the green of the leaves) over the lens, the cherries would record light and the leaves dark—which makes sense so far as our visual values are concerned. A green filter would have the opposite effect—it would lighten the tone of the leaves and darken the tone of the cherries.

Next in line, let's take up color sensitivity in film. Color-blind film is sensitive only to blue and to ultra-violet: orthochromatic film is sensitive to blue and to green. Panchromatic emulsions are sensitive to blue, to green, *and* to red —all the primary colors.

Color sensitivity again—for those who may not have been listening earlier—is the film's ability to register in black-and-white, color relationships in tones of gray. Early color-blind films were sensitive only to the blue end of the spectrum—all other colors would appear black, and all shades of blue would appear abnormally light in the finished print. Yet, to the eye, blue actually is a darker color than is red or yellow. Modern orthochromatic film has high sensitivity in blue and moderate in green (but none in red)—thus giving it properties of reproducing correctly the colors of foliage and making it extremely popular for out-of-doors pictures. Today's panchromatic (all-color sensitive) film has high sensitivity in blue, high in green, and fairly high in the reds.

Well, now it begins to look as though all film is oversensitive to blue, and that what we need is a filter that allows other colors (green and red) to get to the film unhampered, and that at the same time absorbs some of the overabundant blue. And we do have just that filter—the *yellow*—which absorbs blue and passes green and red. A yellow filter, then, is termed a normal-correction filter, since it has the ability to control the overabundant blue sensitivity of film.

Follow this simple general rule for use of filters: In general, the color of the filter used is the same color as that part of the subject which is to appear lightest in the print. Examples: for red to be printed in light tones, use a red filter; for green to be printed light, use a green filter.

It is now a simple step to the easy understanding of subduing or darkening desired areas on the subject. The most common use of this effect is that of darkening a blue sky. Any filter that absorbs blue can be used for this purpose, but the degree of darkening varies to some extent. A green filter will darken a blue sky slightly, a yellow filter will darken it more, a red filter—used correctly—will make a blue sky almost black. In any event, darkening of the sky is dependent

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on the depth of the blue color at the time the picture is taken—the deeper the blue, the darker the sky in the print. By the same token, it is useless to employ a filter on a sky that is gray or overcast—there just isn't any blue there to darken.

Another method of darkening the sky is by means of a polarizing filter, which offers a wide variety of sky brightness control. The effect is most pronounced when the camera lens axis is at right angles to the sun's direct rays—in other words, when the subject is side-lighted or the sun is directly overhead. The polarizing filter also is able to cut down unwanted light reflections (from glass, water, paint, or other non-metallic surfaces) at an angle of about 35 degrees. This ability to dampen reflections grows less as the angle of reflection gets closer to 90 degrees and closer to zero degrees. The polarizing filter can be used on color film as well as on black-and-white and in fact, offers the only means of darkening sky in a color transparency without changing the color balance of the remainder of the scene.

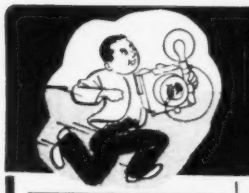
Since the filter holds back some of the light reaching the film, it stands to reason that the exposure must be increased when a filter is used. The more light that the filter holds back, the greater the increase in exposure necessary. The multiple used to denote the additional exposure is called the *filter factor*. For instance, if a medium yellow filter under certain conditions has a factor of two, this means that the exposure has to be doubled; if it has a factor of four, the exposure is quadrupled, etc.

A filter's factor is not the nice steady figure that it might be, however. It is just cantankerous enough that it varies depending on the light source and the film with which it is used. A deep yellow filter might have a factor of 5 in sunlight on orthochromatic film, and a factor of 2 on panchromatic film with tungsten light. The only way to get a correct filter factor is to refer to charts of filter factors which usually are packed with each roll, film-pack, or box of sheet film.

A filter effect can be achieved in many instances—even if you do not have a filter. This is done by slightly underexposing (one stop) the original scene, and by then overdeveloping the negative (by about ten per cent). The underexposure holds back the sky tones—which usually are the brightest part of the scene and which therefore tend to overexpose and show up as a washed-out mass on the final print. The slight overdevelopment builds up a bit more contrast in the negative—which allows it to be printed on a softer grade of paper—which in turn brings out more detail in the sky and causes it to record in darker tones.

Don't just use filters indiscriminately though Don't use one at all if you can do just as well without it, because by the very nature of filters they are bound to soften definition.

On the other hand, though, filters are wonderful tools that can help you get just the precise tone in a print that you desire. Use them intelligently and as often as necessary. Master your filter technique—it can turn an ordinarily scene into a masterpiece.—



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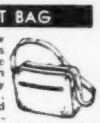

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	New	Used	Trade-in
Argoflex E f4.5 ctd cc		$ 29.50	$ 22.00
Argoflex EF f4.5 ctd synch filter kit	$ 75.00	39.00	30.00
Ciroflex B f3.5 ctd	75.60	46.50	35.00
Ciroflex C f3.5 ctd	97.65	59.50	50.00
Ciroflex D f3.5 flash ctd	87.90	59.50	50.00
Ciroflex E f3.5 ctd flash	117.55	79.00	60.00
Ciroflex F f3.2 ctd flash	155.90	109.00	85.00
Master Reflex f3.5 ctd Prontor.Synch	185.00	134.00	100.00
Rolleicord III f3.5 Triotar		59.50	40.00
Rolleicord II A f3.5 ctd Triotar		69.50	50.00
Richoflex f3.5 ctd flash		39.50	39.50
Primar reflex f3.5 ctd Tessar	285.00	190.00	129.00
Hasselblad f2.8 Ektar	548.00	392.00	300.00
Graflex 2¼x3¼ f4.5 ctd Ektar (Series III)	129.50	74.50	40.00
Graflex Super D 3¼x4¼ f4.5 Ektar Auto Diaphragm F P A	246.75	144.50	100.00
Graflex Super D 4x5 f5.6 ctd. Ektar Auto Diaphragm F P A	267.25	159.50	110.00
Rolleicord III B f3.5 ctd Xenar, cc		99.50	80.00
Auto Rolleiflex f3.5 Tessar, cc		149.00	110.00
Auto Rolleiflex II B13.5 ctd Tessar flash, cc		189.00	140.00
Auto Rolleiflex f3.5 II B ctd Xenar flash, cc		$160.00	$120.00
Auto Rolleiflex II B f2.8 ctd Tessar flash, cc		229.00	185.00
Auto Rolleiflex III f3.5 ctd Tessar X-Mcc	$285.00	199.00	165.00
Auto Rolleiflex III f3.5 ctd Xenar X-Mcc	265.00	179.00	140.00
Ikoflex II A f3.5 ctd Tessar, flash	176.00	119.00	90.00
Kodak Reflex I f3.5 ctd flash, cc		64.00	50.00
Kodak Reflex II f3.5 ctd flash, cc	161.00	99.50	65.00

ROLL FILM CAMERAS

	New	Used	Trade-in
Kodak Tourist II f6.3 ctd flash	$ 46.25	$ 39.50	$ 20.00
Kodak Tourist II f4.5 ctd flash	72.55	49.00	32.00
Kodak Tourist II f4.5 1/800th flash Shutter	97.40	69.50	45.00
Medalist I f3.5 ctd		69.50	65.00
Medalist II f3.5 ctd flash cc	304.75	184.00	145.00
Super Ikonta A f3.5 ctd Tessar	162.00	99.50	75.00
Super Ikonta B f2.8 ctd Tessar Sync	236.00	159.00	110.00
Super Ikonta B f2.8 Tessar		99.50	70.00
Super Ikonta BX 2.8 ctd Tessar Sync	281.00	189.50	130.00
Super Ikonta C f3.5 Tessar flash	186.00	115.00	90.00
Voigtl Bessa I f4.5 ctd Vaskar	59.50	36.50	25.00
Voigtl Bessa I f3.5 ctd Skopar flash	76.50	59.00	40.00
Voigtl rfdr Bessa II f3.5 ctd Skopar flash	124.50	79.00	60.00
Voigtl rfdr Bessa II f3.5 ctd Heliar flash	168.50	104.00	80.00
Polaroid Land Camera	89.75	64.50	50.00

PRESS CAMERAS

	New	Used	Trade-in
Busch 2¼x3¼ f4.5 ctd Wollt Kalart rfdr flashgun	$206.36	$108.00	$ 75.00
Busch 4x5 f4.7 ctd Wollt Kalart rfdr flashgun	229.14	124.00	90.00
Anniversary Graphic 2¼x3¼ f4.5 rfdr, flash 3 cfh, fpa		117.00	95.00
Anniversary Graphic 3¼x4¼ f4.5 rfdr, flash 3 cfh, fpa		139.00	100.00
Anniversary Graphic 4x5 4.5 ctd rfdr, flash, 3 cfh, fpa		149.00	110.00
Pacemaker Crown Graphic 2¼x3¼, f4.5 ctd rfdr, flash cfh	239.85	159.00	125.00
Pacemaker Crown Graphic 3¼x4¼ f4.7 ctd rfdr, flash cfh	232.80	159.00	120.00
Pacemaker Crown Graphic 4x5 f4.7 ctd rfdr, flash, cfh	238.60	179.00	130.00
Pacemaker Speed Graphic equipped as above			
2¼x3¼	279.50	184.00	140.00
3¼x4¼	284.45	199.00	140.00
4x5	292.65	204.00	150.00
Century Graphic 2¼x3¼, f4.5 ctd	108.00	69.50	55.00
Kalart 3¼x4¼, f4.7 ctd Raptar	285.00	189.00	125.00
Burke & James Press 4x5, f4.5 ctd rfdr, flash	149.95	109.00	70.00
Graphic View II 4x5 Ekalite cc	148.50	97.50	60.00
Linhof Super Technika f4.7 Xenar, rfdr	374.75	249.00	200.00

8mm CAMERAS

	New	Used	Trade-in
Revere 50, f2.8	$ 49.50		$ 24.00
Revere Ranger, f2.5	74.50	$44.50	32.00
Revere 88, f2.5	72.50	44.50	32.00
Revere 640 Mag, f2.5	99.50	59.50	45.00
Revere 644 Mag. Turret f2.8	129.50	74.50	60.00
Keystone K 36 f2.8	58.50	36.00	30.00
Keystone K 22 f2.5 ctd	73.00	39.50	25.00
Keystone Olympic f2.5	78.00	44.50	34.00
Keystone K 40 Mag f2.5 ctd	107.75	64.00	50.00
De Jur Citation, f2.5 ctd	77.50	45.50	35.00
De Jur Mag Embassy, f2.5 ctd	106.95	64.00	50.00
De Jur Mag Embassy Turret f1.9 ctd	143.95	87.50	65.00
De Jur Fadematic Turret Mag f2.5 ctd	157.50	89.00	65.00
Ampro Magazine f2.5 ctd	143.50	87.50	60.00
Ampro Magazine Turret f1.9 ctd	173.50	104.00	75.00
Kodak Brownie f2.7 ctd	43.30	29.50	22.00
Kodak Reliant f2.7 ctd	82.30	49.50	38.00
Kodak Magazine f1.9 ctd	150.95	94.00	80.00
B & H Companion f2.5 ctd	79.95	49.95	40.00
B & H Sportster, f2.5 ctd.	89.95	56.00	44.00
B & H Tri lens 8 f1.9 ctd	159.95	94.00	70.00
B & H Auto 8 Mag f2.5 ctd	134.95	85.00	70.00
B & H Auto 8 Mag Turret f1.9 ctd	199.95	134.00	100.00
Bolex L 8 f2.8	97.00	52.00	42.00
Bolex H 8 Leader, f1.9 ctd	291.50	184.00	140.00
Bolex De Luxe f1.9 ctd	364.75	229.00	175.00

16mm CAMERAS

	New	Used	Trade-in
Kodak Royal, Mag f1.9 ctd	$176.25	$122.00	$ 90.00
Kodak Magazine f1.9		88.00	60.00
Kodak Cine Special II f1.9 ctd	956.20	595.00	450.00
Revere Mag f2.5 ctd	157.50	94.00	75.00
Revere Mag Turret f1.9 ctd	212.50	139.00	95.00
Keystone A 7, f3.5	76.00	44.00	30.00
Keystone A 9, f2.5	89.50	55.00	35.00
Keystone A 12, f1.9	151.00	94.00	70.00
Keystone Mag, K50 f2.5	177.00	74.00	60.00
Keystone Mag Turret, K55 f1.9	176.50	112.00	85.00
Bolex H 16 Leader f1.9 ctd	299.50	189.00	145.00
Bolex H 16 De Luxe f1.9 ctd	372.75	234.00	185.00
B & H Autoload f2.5	189.95	109.00	85.00
B & H Autoload 200, f1.9	214.95	142.00	110.00
B & H Automaster Turret f1.9	274.95	139.00	110.00
B & H Automaster Turret 200, f1.9	259.95	189.00	130.00
B & H 70D Turret f1.9		138.00	90.00
B & H 70DA Turret f1.9 ctd		188.00	135.00
B & H 70 DL Turret f1.9 ctd	369.95	269.00	200.00
Pathe Super 16 Turret	395.00	289.00	210.00
Auricon Cine Voice	695.00	525.00	435.00

8mm & 16mm PROJECTORS

	New	Used	Trade-in
Revere 85 DL cc	$124.50	$ 67.50	$ 50.00
Revere 90 cc	159.50	89.50	70.00
Keystone R8 500 watt	89.75	59.00	40.00
Keystone K68 750 watt	114.50	63.00	50.00
Keystone K109 750 watt cc	159.50	99.00	80.00
De Jur 750	149.50	88.00	65.00
De Jur 1000	177.50	109.00	85.00
B & H Regent	169.95	109.00	85.00
Bolex M 8 500 watt	176.50	109.50	80.00
Bolex G 8 16	353.00	245.00	185.00
Keystone A82 750 watt	119.50	79.50	60.00
Keystone K160 750 watt	139.50	89.50	70.00
Keystone 161 750 watt cc	159.50	99.00	80.00
Revere 750 W	160.00	99.00	80.00
B & H Diplomat	281.95	169.00	130.00
Revere Sound Proj	325.00	209.00	150.00

SLIDE PROJECTORS

	New	Used	Trade-in
Argus PB 100W	$ 29.95	$ 19.25	$ 13.00
Argus PB 150W	33.95	19.50	14.00
Argus PB 200W	36.95	23.95	18.00
Argus PB 200W Blower case	49.50	33.00	24.00
Golde NuManumatic 300W Blower	60.98	37.50	30.00
Golde Reflex 300W Blower case	79.68	54.50	40.00
Golde Master 500W	76.65	49.50	30.00
TDC A1 150W	34.75	23.50	15.00
TDC A2 200W	36.75	24.95	17.00
TDC A3 200W Blower Cooled	48.75	29.50	20.00
TDC RN 150W	56.50	37.50	24.00
TDC Mainliner	58.50	38.50	25.00
TDC Stereo 2-500W Lamps	175.00	115.00	80.00
SVE Skyline 200W	41.95	25.50	18.00
SVE Skyline 300W Blower	52.45	32.00	22.00
SVE Instructor 300W	89.50	59.00	40.00
Kodaslide No. 1	29.50	19.50	13.00
Kodaslide No. 2	49.50	32.00	22.00
Kodaslide Merit	24.50	16.50	10.00
Kodaslide Table Viewer 4X	47.50	29.00	20.00
LaBelle No. 500 Watt	95.00	59.00	43.00

LEICA CONTAX KINE ACCESSORIES

FOR LEICA

	New	Used	Trade-in
Leica Manual	$ 5.00		
Leitz Imarect Finder	42.00	$ 32.00	$ 22.00
Nooky Attachment	39.00	29.00	20.00
Leica Flashgun III F	24.00		12.00
Leitz Mirror Reflex Housing	150.00	119.00	75.00
28mm f6.3 W.A. Hector	108.80	79.00	55.00
35mm f3.5 ctd Elmar		61.50	40.00
35mm f3.5 Summaron	122.40	76.00	65.00
35mm f2.8 ctd Biogan		119.00	80.00
50mm f3.5 ctd Elmar	81.60	49.50	35.00
50mm f2 ctd Summitar	187.00	109.00	80.00
50mm f1.5 ctd Summarit	272.00	169.00	130.00
85mm f1.5 ctd Summarex	459.00	339.00	260.00
90mm f4 ctd Elmar		69.50	45.00
90mm f4 ctd Elmar Chrome	132.60	79.50	65.00
135mm f4.5 ctd Hektor		99.50	75.00
135mm f4.5 ctd Hektor Chrome	165.00	129.50	90.00

FOR CONTAX

	New	Used	Trade-in
Revolving Universal Finder	$ 84.00	$ 54.00	$ 35.00
28mm f8 Tessar		69.50	50.00
35mm f2.8 ctd Biogan	245.00	96.00	70.00
85mm f2 ctd Sonnar	292.00	132.50	100.00
135mm f4 ctd Sonnar	170.00	99.00	75.00

FOR KINE EXACTA

	New	Used	Trade-in
40mm f4.5 ctd Tessar W.A.	$ 99.00	$ 59.50	$ 40.00
35mm f2.5 Retrofocus W.A.	99.50	64.50	40.00
135mm f4 ctd Triotar	75.00	54.00	35.00
180mm f5.5 ctd Tele-Xenar	83.50	58.00	40.00
Pentagon Prism Finder for Kine I or II	48.00	34.50	25.00
Penta Prism Finder for Kine V, VX or Exa	68.50	49.50	35.00

MINIFILM CAMERA
1190 AVENUE OF AMERICAS, N. Y.
BET. 46th and 47th St.

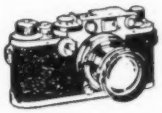
LEADING PHOTOGRAPHIC EXCHANGE

REG. $106.69
SAVE $26.74
New ARGUS C3 Outfit!

W. F3.5 Ctd. Lens, Flashgun, Case. Reg. $69.50; SPC. $69.50
New Telephoto Lens. Reg. $22.50; SPC. $5.50
Sunshade, 3 Filters. Reg. $10.55; SPC. $3.00
6 Rolls Film. Reg. $4.14; SPC. $1.95
Brand New. Reg. $106.69

SPECIAL **$79.95**

LATE MODEL LEICAS!



Leica IIIC w/Ctd. F2 Summitar Lens, Lenscape. SPECIAL (Like New) **$199.50** (New, $362.30)
Carrying Case, $5.00
New Low Price! New Jen Captor II Flashgun for Leica IIIC. Reg. $35.95. SPECIAL **$19.95**

Trade your Leica IIIC Camera—For the latest model Leica IIIF! Built-in flash at all speeds for all flash bulbs. We will exchange your IIIC body for a BRAND NEW LEICA IIIF body plus ..... ONLY **$94.50**
New Leitz Flashgun **$24.00** New Leitz Motor **$24.00**

Latest Pacemaker Crown Graphic 4x5!

Graflock Back, Ektalite Field Lens, 135MM ctd F4.7 Schneider Xenar Lens in full synchro (M-X) compur shutter, Kalart Rfdr, Heiland Flashgun. All Brand New. Only **$189.50** Completely installed
Pacemaker 4x5 Speed Graphic Outfit Equipped as Above $214.95

Reg. $102.40
SAVE $23.45
Complete Bolsey B2 Outfit!!

F3.2 Ctd $73.50 E. R. Case, Flashgun, Sunshade and 3 Filters.
YOUR COST **$78.95** Brand New
BOLSEY C REFLEX CAMERA, f3.2 ctd Outfit with accessories as above reg. $121.90. SPECIAL $108.45

Largest Selection in U. S. A.!

Leica Fans! Contax Fans! World-Famous NIKKOR Lenses!

	NEW	Like New
50mm Nikkor f1.4 ctd.	$198.00	$139.00
50mm Nikkor f2 ctd.	107.00	79.50
	NEW	Like New
35mm Nikkor f3.5 ctd W.A.	$ 89.50	$62.50
135mm Nikkor f3.5 ctd.	145.00	99.50

Trade in your present Leica or Contax Lenses. Consult trade-in column in this ad for your allowance.

KODAK AUTOMATIC Retina IIA CAMERA

- Built-in Synchro M-X
- Compur Rapid Shutter
- Cpld. Rfdr.
- Automatic Shutter Cocking Device
- F2 Ctd. Schneider Xenon lens.

ONLY.. **$124.50** USED
Carrying case $9.00

NEW ITEMS JUST ARRIVED!!

New Bolex Pan Cinor 20mm to 60mm variable focal length lens for 16mm Cameras, f2.8 ctd. standard C mount..... **$449.50**

NOW! STEREO MOVIES . . .

New Bolex Stereo system of Camera Stereo lens and Projector Stereo lens, adapter for all American Projectors, Screen & Polarized Spectacles..... **$397.50**

New 2¼x3¼ Linhof Super Technika Three lens Press Outfit Complete! Includes:
105mm f3.5 Schneider Xenar ctd. lens,
65mm f6.8 Schneider W.A. Angalon ctd.
180mm f5.5 Tele-Xenar ctd lens.

All in full-synchro MX compur rapid shutter! Revolving back, swing & tilt, front & back Multi-focus range & viewfinder. Built-in distance indicator automatically adjusts for each lens..... **$575.00**

New Bell & Howell Filmosound 202 magnetic-optical sound projector..... **$699.00**

HOTTER'N A FIRECRACKER!

Sensational New 1952 SHAW-LITE STROBE PRODUCTS!

Twice the Output at Half the Cost!

- Automatically synchronized to fit all cameras
- Zero delay to 20 mill delay
- 60 watt second output, eqiv. to #5 bulb
- 1/1000 sec flash duration
- Instantaneous flashing
- Complete with battery case & 5½ inch reflector

Model 444 AC Unit Complete .. **$39.95** Model 400 Portable Unit less batteries **$39.95**

2-2 cell 225 volt National Carbon battery circuit for Shaw-Lite Portable $15.95

Two New 120 Watt Second Units for the Professional and Advanced Amateur

Model 600 AC Unit Complete .. **$64.95** Model 600 Portable Unit less batteries.. **$64.95**

Connecting cord for synchro shutters.....$1.95
Connecting cord for non-synchro shutters.. 4.95

TDC "MAINLINER" SLIDE PROJECTOR

L.N. 2x2, 300W. Blower cooled YOUR COST **$37.95**
L.N. TDC Model "RP" Slide Proj. 2¼ sq. blower cooled **$49.50**

Save Over 40%
THE MATCHLESS CONTAX S CAMERA!

Direct view focusing, flash & Strobe synch. Zeiss Biotar f2 T ctd. delayed action. Reg. $460.00.

Contax S f2 Biotar.. **$209.00**
With Preset Diaphragm. **239.00**
Carrying Case 12.50

Don't Be Without an EXPOSURE METER!!

It's expensive to guess! Enjoy perfect negatives and save on film (no waste) . . .

BRAND NEW . . . Latest

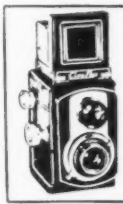
	Reg.	Special
Weston Master II	$27.63	$21.95
GE DW68 ASA	19.95	15.95
GE PRI	29.25	21.95
Chronos Featherweight	22.50	16.95
Weston Cadet	18.28	14.49
GE Mascot	15.75	11.95
Norwood	32.50	26.95
DeJur	24.50	19.50

Store Display Models. Guaranteed Perfect.

STEREO REALIST OUTFIT! USED

Reg. $203.50
SAVE $64.00
YOUR COST **$139.50** Complete
• Case, Flashgun and Stereo Viewer.

CIROFLEX D OUTFIT!



2¼x2¼ Reflex ctd. f3.5 flash synchro shutter
- flashgun
- adapter ring, shade
- 3 filters

New $121.00 **$77.50** Complete (used)

FREE!

100 ft. 35mm PX or XX Film PLUS 10 empty cartridges with purchase of our 35mm DAYLIGHT FILM LOADER
Loader Alone $7.95
100 ft. film (PX or XX)..... 3.50
10 Cartridges 1.00
reg. $11.45
MINIFILM'S PRICE complete. Plus 50c postage. **$7.95**

THEY'RE BACK . . .

Guaranteed Fresh 35mm Ansco Color Reloads—

$1.24 each; 4 for $4.69

20 Exp. Daylight or Tungsten
Processing (as slides).....75c per roll
25 feet Bulk Ansco 35mm Color..$ 7.50
100 feet Bulk Ansco 35mm Color.. 26.95

MOVIE BUY OF THE MONTH

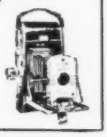
Complete Revere Outfit!!

Reg. $200.95. L.B.N. 8mm Revere Model 88 Camera with fine f2.5 ctd lens PLUS L.B.N. 8mm Revere Model 85 Projector, 500 W. COMPLETE OUTFIT SPECIAL ONLY ..... **$99.50** used

"The World's Most Exciting Camera"

Enjoy Picture-In-A-Minute Photography! L.N. POLAROID LAND CAMERA. Reg. $89.75.

SPECIAL $64.50 used



New Polaroid Camera Case	$14.95
New Polaroid flash gun.	11.95
New Polaroid Capacitor flashgun	18.95
New Polaroid GE Exposure meter	15.75
New Polaroid filter kit.	6.84
Polaroid Land Film, 8 exp.	1.75

LU-2-1416

MINIFILM CAMERA CORPORATION

1190 AVENUE OF AMERICAS, N. Y. C., BET. 46th AND 47th ST.

Please rush me the following equipment .....
..... Price .....
Deduct trade-in allowance of my equipment.....
..... Price .....
Enclosed is balance due .....
Ship. Equipt. C.O.D. for balance due .....
Name .....
Address .....
City ..... Zone ..... State .....
Enclosed is TIME PAYMENT DEPOSIT & Information.

THRIFTY BUYS
Film and Paper For Pennies!

ROLL FILM 127-120-620 116-616
Medium Speed. Fully Panchromatic. 50 Day. —32 Tung. Fine Grain. Manufactured by Kodak. *Fully equivalent to Plus X in speed and fine grain.* TREMENDOUS VALUE.! ! !
Guaranteed. 10 rolls–$1.69, 20 rolls–$2.98, 40 rolls–$5.49.
(Shipping weight—10 rolls 1 pound)

JUST ARRIVED
4x5 Ansco Isopan, Kodak Panatomic X, and Kodak Infra-Red . . 2 doz. $1.89, 6 doz. $5.25
(Shp. wgts. 2 doz.—1 lb. 8 doz.—3 lbs.)
EXCELLENT QUALITY, SHORT DATED MIXED SELECTION PERMITTED.

★ TERRIFIC 16mm FILM VALUE ★
16mm x 100' KODAK SUPER X MOVIE FILM . . . . . FREE PROCESSING INCLUDED $2.98 each 4 for $10.95
(Shipping Weight—1 lb. ea. 4—2 lbs.)

★★★ LOWEST PRICES ANYWHERE ★★★
DAYLIGHT 35MM **ANSCO COLOR** 27½' for $5.50
DATED FULL YEAR AHEAD. Load your own cartridges at SENSATIONAL SAVINGS! 27½' make 9-20 Exp. Carts. or 5-36 Exp. Carts. 50' for $8.95
(Shp. wgt. 27½'—8 oz. 50'—1 lb.)

DRASTIC REDUCTION!
4x5 Eastman Kodak Super XX Film Pack $1.19 ea. 5 for $5.00
4x5 Kodak Ortho X Cut Film 2 doz. $1.25 8 doz. $4.50
(Shipping weights. 2 doz.—1 lb. 8 doz.—3 lbs.)

Tremendous Savings In Enlarging Paper!
Kodabromide Enlarg. Paper 8"x 10", F 3, SW Glossy $4.25 Gross 3 Gross—$12.00
(Shp. wgt.—5 lbs. per gross)
Haloid Enlarging Paper 8"x 10", SW Semi-Matte, Contrast 2 $3.95 Gross 3 Gr.—$10.50
(Shp. wgt. 1 gr.—6 lbs., 3 gr.—11 lbs.)
Kodak Enlarging Paper 7"x 8⅝" SW Glossy, Contrast 1 $1.95 gr., 4 gr.—$7.49
(Shp. wgt. 1 gr.—4 lbs., 4 gr.—15 lbs.)

CONTACT PAPER—CLOSE OUT!
AZO, ANSCO, HALOID 4x5 SW Glossy Contact Paper ORIG. FACTORY PACK. Guar. (Shp. wgt.—1 lb. per gross)
F1, 2, and 3 $.98 gross 3 gr.—$2.75 6 gr.—$4.95

IMPORTANT 16mm VALUE
Sensational purchase makes these outstanding values possible. STOCK UP NOW, BEFORE WE SELL OUT!
16mm x 50' Kodak Super X and Ansco Hypan, Blue Base Reversal Film.
Factory packed can of 28 rolls — $11.95
2 cans—$22.50 3 cans—$32.00
For Limited Time Only! 12 rolls — $5.85
Convince Yourself How Good This Film Is!
(Shp. wgts.—12 rolls 2 lbs., 1 can 5 lbs.)
Empty Magazines 69c each . . 12 for $7.50. With any ★ purchase of 16mm film—12 empty mag. $6.00
(Shp. wgts.—1 lb. ea. 12-7 lbs.)

BRAND NEW 16mm x 50' SUPER X MAGAZINES. LOADED BY EASTMAN KODAK
PRICE INCLUDES FREE PROCESSING AND FAST, FREE RETURN SERVICE New Low Price! $2.39 ea. 2 for $4.50
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new books

NATURAL-LIGHT PHOTOGRAPHY by Ansel Adams. Published by Morgan and Lester, New York, N. Y. Cloth bound, 6x9, illustrated, 118 pages, $3.

Natural Light Photography is the fourth book in Ansel Adams' six-volume Basic Photo Series, an interesting project based on the premise that photographers can learn to think backwards from the final print. Adams believes that every tool in picture making should be pre-selected and every step precisely controlled to create a desired result. Volumes 1, 2, and 3 explained choice of camera and lens, exposure and development, printing and enlarging, and applies them to practical problems of lighting.

Natural lighting, as defined by Adams, is "any illumination that is not completely manipulated or obviously controlled; daylight, daylight through windows, firelight, and light from existing fixtures in normal use." He advises photographers to master such existing types of illumination before plunging into the dangers and temptations of artificial light.

Adams tackles the nature of light, filters, polarizers, and visualization (learning to see the natural world in terms of black-and-white). Other chapters discuss in detail the problems of photographing landscapes, seascapes, snow and ice, foliage, clouds, etc. There's helpful information on the miniature camera used out of doors, portraiture, synchro-sunlight photography, and copying by natural light. The illustrations include nearly 50 photographs by the author.

You'll find much sound, useful information here even if the text gets a bit heavy in spots. But probably few amateurs will have the patience to follow Adams' painstaking methods step-by-step. They are a little too intricate to be usable except when photographing motionless subjects such as landscapes and still lifes. However, when applied by a master like Adams himself, the results can be superb in art and technique.

YEAR—Your Lifetime in Pictures. Published by Year, Inc., Los Angeles, Calif. Cloth bound, 10½x14, 224 pages, illustrated, $5.95 (paper bound, $3.95).

The 1951 edition of *Year* makes contemporary history both exciting and personal with more than 1,000 photographs highlighting news events of the year. This big, meaty survey covers everything from atomic energy to cheesecake in pictures-plus-captions and short blocks of explanatory text. Some of the photographs are truly memorable and deserve larger display than available space permits.

THE BEST OF OLD JAPAN by Francis Haar. Published by Charles E. Tuttle Co., Rutland, Vt., and Tokyo, Japan. Cloth bound, 7x10, illustrated, 101 pages, $3.75.

Francis Haar, Hungarian-born photographer now living in Japan, captures the charm of Nippon in 90 black-and-white pictures that have the quiet simplicity of Japanese prints. Reproduction: fair; photographic data: not included.—

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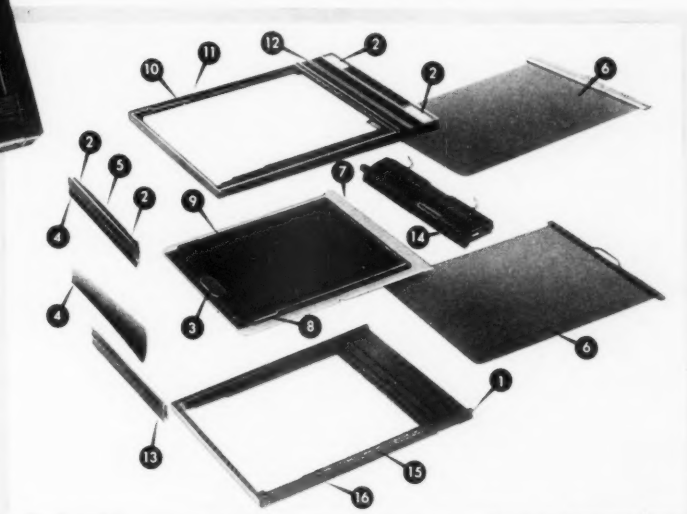

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Tools and Techniques

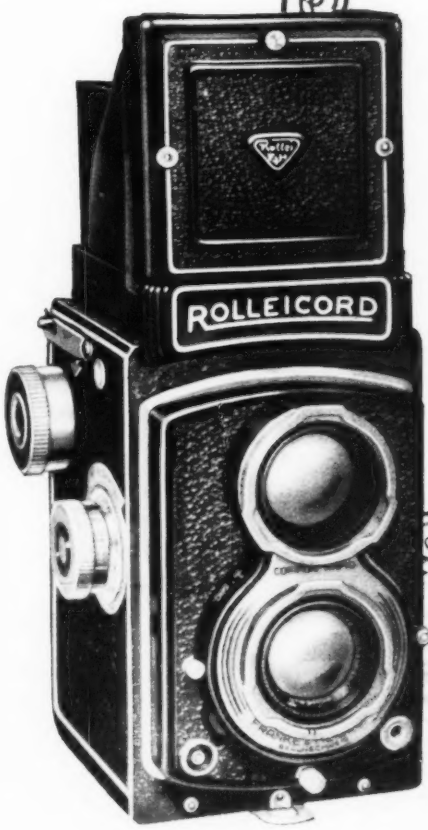
(*Continued from page 22*)

them through the rollers and peel them apart. The system which was developed under the direction of H. C. Yutzy and E. C. Yackel may require as much as a year of testing and further development before it is ready for the market.

Titles Typed on Film. A new method of titling photographic film negatives up to 8x10 inches with 10-point Pica type (Gothic Style) has recently been perfected for the Technical Photographic Service Section, Materiel Division, Wright Air Development Center in Dayton, Ohio. The heart of the equipment used is a modified Underwood-Elliott Fisher Flat-bed Universal Accounting Machine. The film to be inscribed is held motionless against the flat platen by a foot-operated lever while the writing mechanism moves across the film surface making its impressions. The writing head consists of an electrified typewriter keyboard with thirteen symbols and characters added to the alphabet. Corrections of typing errors can be made by inserting a cotton swab dipped in carbon tetrachloride into an illuminated cut-out in the transparent platen covering.

To meet the requirement for a permanent image that would not smear on application to hard acetate film base, the Underwood Corporation developed a fast-drying opaque ink. The ribbon impregnated with this ink must be used moist. Consequently, the ribbon must be sealed at the factory, and stored at 50 F until ready for use. As the ribbon is unwound in use, the exposed areas dry out quickly and become useless unless revitalized with carbon tetrachloride fumes. An interesting feature of the mechanism is the fact that the ribbon advances an entire type space with each stroke rather than part of a space as in standard typewriter practice. This assures maximum density and uniformity of the type deposit. Additional development work is being done with this equipment for more specialized military applications. At very least, it suggests a practical method for indexing stock negatives and archival film materials on a large scale.

"Adjustable" Apron Tank. With the recent addition of the Kodacraft Miniature Roll Film Tank to its line of amateur processing equipment, the Eastman Kodak Company has completed the first "adjustable" developing tank system making use of plastic aprons. The new Miniature model takes two rolls each of 35-mm or 828 "Bantam" roll film and includes a pair of plastic aprons and a metal divider as well as the tank housing. The standard Kodacraft Roll Film Tank which is designed for processing 127, 120-620, and 116-616 film rolls incorporates the self-same 16-ounce (liquid capacity) tank housing, and has three different plastic aprons available to accommodate the respective film sizes. Since the addition of the Miniature tank, the Kodacraft owner need only purchase the extra aprons to be equipped for any size film roll from 35-mm to 116-616.—



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amateur movie section

The versatile wide-

is a practical movie tool with dramatic inclinations

By JOSEPH V. MASCELLI

Photographs by F. N. KENNEY and the Author

Wide-angle lens is a necessity in small rooms of average home (see basement workshop shot, above) if camera is to "see" large enough area without panning. Huge full-screen close-ups of small objects (like wrist watch, upper right) are a specialty of such lenses because they normally can be focused close, often to six inches. Here's one way *not* to use a wide-angle (right). Don't make close-ups of persons: the lens causes terrific foreshortening; model's nose, being closer to lens, will be out of proportion to remainder of head.

WHY ARE amateur movie makers invariably attracted to the longest, glassiest, flashiest telephoto lenses—when the wide-angle objective is actually more useful? Is it because the telephoto—especially the heavily chromium plated, extra-long-focus, wide-aperture lens—looks more impressive on the turret? While the minute wide-angle seems dinky and insignificant?

Many amateur filmers are justifiably prejudiced against the short-focus lens because the *older type* objectives—particularly the ultra-fast models—possessed little of the technical excellence expected of a good cine lens. Their low resolution power produced images lacking brilliance, snap, and sharpness, and they vignetted at small apertures, resulting in "hot spots" and dark corners.

Today's modern wide-angle lenses are just as sharp and well corrected as normal focus and telephoto lenses, and can be compared in quality with the finest objectives. Beside the conventional short-focus wide-angle lens, there is now available a completely new *retro-focus* type, based on a reverse telephoto formula—an eight element objective with the negative component placed in front of the positive component—which possesses a longer back focus than the standard wide-angle, but actually covers a greater area. The length of these modern objectives permits mounting them on a turret without danger of longer tele

angle lens...

Majestic grandeur of mountainous country is augmented with a wide-angle lens—which gives more distinct separation of planes, more roundness to trees and mountains, and thus imparts greater realism by enhancing third dimensional effect.

lenses "cutting-in" and blocking off a part of the picture.

The normal one-inch lens on 16-mm cameras (or the equivalent one-half inch objective on eights) covers a horizontal angle of approximately twenty-one degrees. Wide-angle lenses—varying from 13-mm to 17-mm on sixteens (6.5-mm to 9-mm on eights)—increase this to thirty-six to forty-three degrees, according to design. The wider coverage of the movie camera's wide-angle lens is still *less* than the average still camera's *normal* lens! Still photographers who progress to movie-making notice immediately that they must "pull back" with their motion picture camera to include the same area that they normally can cover with a still camera's regular lens.

The wide-angle lens' wide covering power and enormous depth of field closely approximates that of the human eye. The eye sees sharply over a narrow angle, but its constant scanning action gives us the impression we are viewing a wide expanse. Actually, we see much of the scene out of "the corner of our eye." Since the eye also changes focus rapidly, we receive the additional impression that we see everything sharply, regardless of distance.

The wide-angle lens records a more distinct separation of planes, which in turn creates a pseudo third-dimensional effect producing greater realism. The various people and objects from near fore- (*Continued on page* 100)

FILTERED FACTS

by *Ed N. Lite*

HERE'S where I keep my promise to you movie makers about those special EdnaLite Coated Solid-Optical-Glass Filter Kits to fit most any movie camera! We did a lot of asking . . . and it looks like you use COLOR FILM almost exclusively!

So . . . we decided to first produce a basic EdnaLite Movie Filter Kit for KODACHROME MOVIES, and here's what you get: a three-piece EdnaLite Sunshade Filter Holder and Retainer (Series I — 21.5mm Filter size); the popular EdnaLite Kodachrome trio of filters, ChromeHaze (Skylight 1A) which should ALWAYS be used for Daylight Kodachrome outdoors when no other filter is indicated . . . the ChromA (85) that converts Indoor Kodachrome for outdoor use . . . and the ChromeBlue (80) for converting outdoor Kodachrome for indoor use: AND the NEW EdnaLite KARRY-KIT! This handsome, sturdy lifetime case has room for up to three additional filters, such as Black-and-White, Ansco Color, Portrait Lenses or Colortoning. The total price, complete with Karry-Kit, is only **$8.25**

Extra filters, complete with carrying case, are three for **$5.25**

We're listing below all the popular movie lenses around these days. Your lens is probably included . . . but if you don't see it, ask your EdnaLite Dealer . . . or write me pronto, describing the lens on YOUR camera.

Lens	Adapter
BAUSCH & LOMB 8mm	
12.7mm f:2.8	P
14.0mm f:1.9	X
BAUSCH & LOMB 16mm	
27mm f:1.5; 26mm f:1.9; 50mm f:3.5	F
BELL & HOWELL 8mm	
TTH Ivotal ½" f:1.4	K
Super Comat ½" f:1.9	V
Comat F.F. ½" f:2.5	D
Lumax 1" f:1.9	K
BELL & HOWELL 16mm	
Ansix 17mm f:2.7; TTH Kinic 1" f:1.5; Super Comat 1" f:1.9	K
BOLEX 8mm	
Switar ½" f:1.5; Pizar ½" f:1.9; Yvar ½" f:2.8	H
BOLEX 16mm	
Yvar 15mm f:2.8; 1" f:2.5	H
ELGEET 8mm	
Unifocus 13mm f:1.9	R
Unifocus 13mm f:2.5	R
ELGEET 16mm	
25mm f:1.9; 51mm f:3.5	K
KODAK 8mm	
Model 60 13mm f:1.9	D
Model 8, 8A, 90A 13mm f:1.9	M
Reliant 13mm f:2.7	RS
Brownie 13mm f:2.7	EB
KODAK 16mm	
Royal f:1.9	ER
CINE NIKKOR	
f:1.9; f:2.7; f:2.5	A
UNIVERSAL 8mm	
Cine Anastigmat ½" f:1.9; f:2.5	A
WOLLENSAK	
Cine Raptar 13mm f:2.7 F.F.	T
Cine Raptar 13mm f:1.9 F.F.	T
Cine Raptar 1" f:1.5; f:1.9	K
Cine Raptar (Spread Diaphragm) 13mm f:2.5	R

I'm eager to see that you start the 1952 movie-taking season right. You can get reprints of my previous columns for *free* if you've just begun to read my filter stuff. I'm open to suggestions, ideas and needling that will help me do my job better.

Incidentally, every EdnaLite Movie Kit carries a special guarantee with no punches pulled because EdnaLite is solid, permanent, precision optical glass — coated on both sides — just like your fine movie lenses. Remember your coated movie lens MUST have a coated filter. As always, Ed.N.Lite, 200 N. Water St., Peekskill, N. Y.

Hollywood report

by Louis Hochman

TV's New Beachhead

The battle is still raging hot and heavy. It's Hollywood vs TV, in a fight to the finish, and the precious prize is you—all you little you's who would rather sit home with Hopalong Cassidy than take a shave and catch something new at the local cinema. After all, what's the rush for a new movie when you'll be able to see it on TV, for free—in about 7 years (maybe)?

At first, only Hollywood nursed the ulcers, but now, it seems that other totally unrelated industries are feeling the pinch too, and are pitching in to root for the Hollywood team. Macy's Department Store tacks a "Shop and Go to the Movies" slogan to its ads. In Dallas, Tex., Neiman-Marcus devotes a quarter of its ad space to plugging pix like *Phone Call from a Stranger*, *Place in the Sun* and *Streetcar Named Desire*. In *Life*, *Look*, and other publications, Colgate-Palmolive-Peet runs a two-page ad under a banner, "Don't be a Living Room Captive—Step Out and See a Great Movie," and packs it with 41 female film stars and their latest films, hardly leaving enough room for its own pet product, Lustre-Creme. Looks like TV, that monstrous, animated radio, is playing hob with commerce-as-usual. People who don't step out nights, don't doll up, eat out, ride taxis, or spend money on fancy going-out duds. This hits business right where it hurts—in the pocketbook—hence the unsolicited campaign to pry people out of their darkened living rooms. And to rub salt deeper into the wounds, one local TV announcer ballyhoos forthcoming film programs with a revised version of Hollywood's own slogan. His pitch: "Movies—on television—are Better Than Ever."

Waterproof Camera

On the *One Piece Bathing Suit* set at MGM, cameraman Robert Planck faced the dilemma of having to dolly his Technicolor camera through a curtain of water created by a thousand small spray jets—and he had to do it without getting his equipment wet. Furthermore, putting the camera in a glass box wouldn't do because the glass window would fog up.

Ulcers were finally averted by John Arnold, head of the camera department, who cooked up a waterproof, open-front, Plexiglas camera cover with built-in compressed air jets to blow the spray away from the lens as the camera moved into "No Camera's Land." That's one way of blowing your troubles away.

Elevated Filming

At Columbia, on the *5,000 Fingers of Dr. T* set, they're using a unique self-service elevator platform for those hard-to-get angles. Dubbed the "electric parallel," it consists of a square platform on three nesting sets of frame rails which telescope in and out at the push of a button. Each section is 6-feet high and when extended to full height, the camera and crew are 18 feet straight up. Coming down, the platform stops 33 inches from the floor. A $1\frac{1}{2}$-hp motor hauls the platform up and down with four husky cables, each safetied with automatic brakes should a cable break. The portable elevator is good for a 1,500-pound pay load and can stop at any point between its lowest and highest positions. It comes in handy when the camera has to move up and down in a perfect vertical plane, especially in tight corners where a crane and boom wouldn't fit, and besides, its spacious platform will accommodate at least three kibitzers plus the two working camera crankers.—

Electric parallel in use.

WATCH FOR . . .

The following features, currently showing at neighborhood theaters across the country, are recommended as excellent examples of cinematography. They can be viewed with profit by both still and movie photographers.

THE SNIPER—*Stanley Kramer-Columbia*—Arthur Franz, Adolph Menjou. Photography by Burnett Guffey, in black and white. Documentary-style photography, shot in actual locations around San Francisco. Dramatic low-key and mood photography with many smash sequences.

IVORY HUNTER—*J. Arthur Rank for Universal-International Release*—Anthony Steel, Dinah Sheridan, Harold Warrender. Photography by Geoffrey Unsworth, in Technicolor. Filmed in Africa. Beautiful landscape scenes, exciting action shots of wild animals, etc.

SCARAMOUCHE—*MGM*—Stewart Granger, Eleanor Parker, Janet Leigh. Photography by Charles Rosher, in Technicolor. Period picture with beautiful color, composition, and sweeping vista shots.

KANGAROO—*20th Century-Fox*—Peter Lawford, Maureen O'Hara. Photography by Charles Clark, in Technicolor. Filmed in Australia. Interesting scenes of Australian wind and dust-laden air produce unusual visual quality. First full-length Technicolor movie to be made in Australia.

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243 West 55th St., N. Y. 19, N. Y.

The Versatile Wide-angle Lens

(*Continued from page* 97)

ground to far background will stand out and be separated from each other with a greater clarity than obtainable with any other lens. Setting off the composition with a strong foreground captures *a* vivid spatial relationship conveying the impression to the viewer that he is in the midst of the actual scene. Telephotos, on the other hand, impart exactly the opposite effect: widely separated images are *flattened*—squeezed together, so that they appear closer than they actually are—people seem plastered against the background, everything appears crowded and far away.

Hollywood's professional cinematographers and newsreel cameramen long have recognized the advantages of the short-focus lens. Studio Directors of Photography employ them to cover large sets, for tight shooting on small sets, for creating an exaggerated perspective and for a more intimate type of realistic filming characteristic of the modern semi-documentary school of cinematography. Many of the currently popular "life in the raw" movies are shot in their entirety with short-focus objectives, in order to bring the audience closer to the story—by placing the viewer seemingly in the midst of the action. The popularity of the short focal length lens can be attested to by the fact that six different sizes—shorter than the standard two inch lens used in 35-mm professional filming—are available.

Well composed low-angle, wide-angle shots are more dramatic than similar scenes filmed with normal lenses from eye-level because the exaggerated perspective possesses greater impact. Single figures, or small groups of three or four people, will stand out forcefully because a "dropped" horizon will dramatically etch them against buildings, scenery or a clouded sky. When filming a group you can increase the effect by placing the various people in juxtaposition at various distances or heights behind one another—causing them to appear separated in space, rather than on a flat plane.

The wide-angle lens may be employed to film *extreme* long shots—without the necessity of moving back. Western pictures make good use of high-angle, wide-angle shots to portray a vast expanse of landscape. While many amateur cameramen film long shots—to introduce their locations—too few take advantage of extreme long shots to impress their audience. To a typical Easterner, the West is big, spacious, tremendous in breadth and distances. A good Western travelogue should capture its grand scale. Static wide-angle shots will accomplish this much better than a poor pan with a normal lens. After establishing the country, move in for closer scenes—showing the inhabitants, how they live and work—to answer the viewer's curiosity.

The majestic grandeur of mountainous country is almost lost with a normal lens, and flattened with a telephoto. Only a wide-angle optic will capture the true picture—will record mountain peaks that

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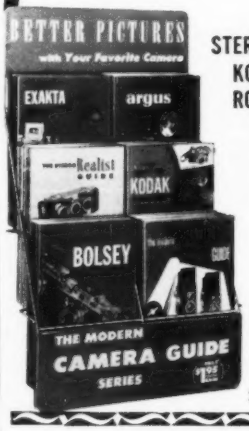

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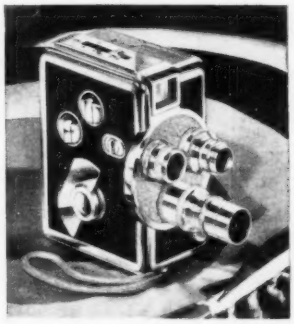

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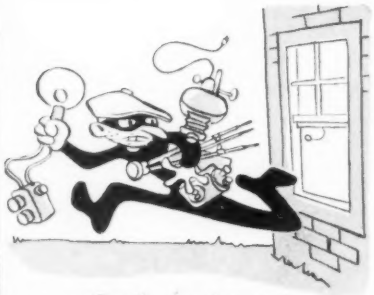

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are separated and "stand up" in the frame—will reveal on film the realistic "feel" of the rugged country. Use of low angles, combined with cross-light, will aid in effectively capturing this quality that first impresses you when you see the scene with your own eyes. Shadows will accentuate ridges, roads and trails will appear indented—the over-all picture will be more realistic. To make mountains seem even higher than they actually are, keep the peaks close to the top of the frame—implying that they are trying to burst out of the picture because of their sheer height. Use foreground objects—a climber, a signpost, or a tree—so that your lens encompasses a great expanse, beginning in the immediate foreground and extending as far as the eye can see. Your wide-angle will place your audience within the scene and avoid that "looking-through-a-tunnel" effect, obtained when your regular or telephoto shoots the same shot, and records a narrow angle with its outer confines at a great distance from the cameraman's eye.

To suggest great speed—filming a fast auto, for instance—choose a low camera angle, with the horizon just above the frame line, and employ a wide-angle lens. Placing your camera low, and close to the subject's travel, will impart long, sleek lines to your auto as it quickly approaches from a speck in the distance, and becomes larger and higher in the frame. The wide-angle objective will create the impression that the vehicle is further away than it actually is because its size will be small in relation to the frame area. The car will *appear* to cover a greater distance than it actually does, because the shorter the focal length, the greater the apparent linear distance between objects. The moving image, because of the wide field of view, will remain in the frame for a greater length of time. All this adds up to "stretching" distance and increasing speed—a professional trick that the amateur movie maker can easily borrow with resulting effectiveness.

The amateur is probably more acquainted with the wide-angle lens indoors, where its use in small rooms is mandatory. The small size rooms in the average home demand employment of the wide-angle lens to include sufficient coverage for a medium or long shot. A normal lens would require considerable panning to take in the action—very poor technique, even at its best. A family group around the fireplace, a crowded holiday table or a birthday party, can only be recorded properly with the short-focus lens—which covers approximately four times the area of the normal objective. Increased coverage may often be obtained by shooting through a door from an adjacent room—excluding the door frame itself. Choose a corner camera angle, if possible, so that two walls appear—giving the shot a three-dimensional aspect. Set your focus about one-third of the distance from your lens to the rear wall to achieve an overall sharpness.

Hollywood cinematographers choose a wide-angle lens to film model, miniature or other trick shots, involving scaled-down action. For such scenes the camera is placed at the eye-level of a similarly

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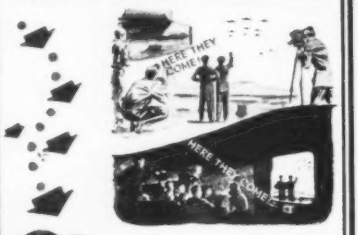

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A handy but seldom employed use of the wide-angle lens is for shooting large full-frame close-ups of small objects. Since the wide-angle objective can be focused much closer than other lenses—six inches in many cases—it is ideal for shooting at very short distances, without the addition of supplementary lenses or extension tubes.

The wide-angle lens is especially valuable under poor lighting conditions, indoors or out, when a large aperture is necessary but as great a depth as possible is desirable. Even wide open, the wide-angle objective possesses an extraordinary depth of field.

If you find it absolutely necessary to hand-hold your movie camera, the use of the short-focus lens will minimize camera weave or shakiness, common to such shooting. The wide-angle lens, because of its greater covering power, spreads out the "jiggle" over a wider area, thus making it less apparent.

A few precautions should be observed when shooting with wide-angle lenses. It is important to use the correct finder objective. The area seen in the viewfinder should correspond closely to that photographed. While it is possible to make mental allowance for a finder which is incorrect—say a 15-mm finder with a 17-mm lens—it requires constant alertness.

Indoors, be certain that your lights cover the area your lens records. Many amateur filmers concentrate too much light on the center of the action—leaving the corners unilluminated. A wide-angle lens emphasizes this fault, so that the resulting film gives the impression it was shot in a long hallway. Always light the area you are shooting, regardless of the lens you use. While this is a small problem with normal and tele lenses, it requires careful handling for the wider field covered by the shorter objective.

Never use a wide-angle lens for close-ups of people—unless you desire a weirdly distorted caricature of the person! The terrific foreshortening inherent in the wide-angle will be at its worst in such close-ups. The nose—since it is closer to the lens—will be larger, while the ears, and back of the head, will drop off alarmingly—because they appear further back than they actually are. While you may want to play with the wide-angle lens for comedy effects—don't ever use it for serious filming of this sort.

Pan shots demand extreme care, particularly indoors, where the rapidly changing, foreshortened perspective, will

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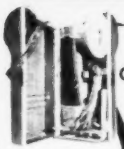

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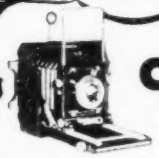

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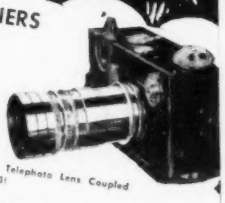

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Centering Lens		Ultra-Violet-17

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cause walls to "tumble" as the camera is revolved. Buildings will be distorted, outdoors, in the same manner. Such linear distortion will be most distressing near the sides of the frame. Buildings in tight quarters are best filmed with a non-moving camera.

Don't switch from a wide-angle to a telephoto in rapid succession. The background will appear far away in the former shot, while in the latter it will seem very close. Two such successive shots will produce a startling effect. Your wide-angle lens will establish a definite relationship between your background and the persons or objects in mid-distance. Suddenly switching to a telephoto destroys this relationship, and brings the background up close, because of the "squeezing" action of the long lens. You can easily avoid this, by either moving up with the normal lens, for the following shot, or by changing your camera angle so that the background is different. Rotating your lenses—wide-angle, normal and then telephoto, in progression—will help, if you can't change position. The background will then move up gradually and avoid an abrupt change.

Many wide-angle lenses are available in both focusing and fixed-focus mounts. Since the short-focus lens possesses such tremendous depth, the question naturally arises: "What are the advantages of purchasing the objective in the higher cost focusing mount? Wouldn't the fixed-focus lens—pre-set by the manufacturer for the hyperfocal distance at the widest aperture—do just as good a job?" The answer is both yes and no.

The fixed-focus lens is the smarter buy for eight millimeter camera owners. The fantastic depth possessed by a 6.5-mm, 7-mm or 9-mm objective, even wide-open, makes focusing almost ridiculous! However, 16-mm filmers who really want to be critical, and who desire the utmost out of their lenses, will find it worth the difference to buy the optic in a focusing mount. Its use in extreme close-up shooting can be considered sufficient to offset the extra cost. For travel, or other outdoor filming at small apertures, the fixed focus lens will do the job admirably whether you use an eight or a sixteen millimeter camera.

Don't overdo use of the wide-angle lens—employ it for opening long shots, for low-angle medium shots and for close-ups of small objects. Utilize its many advantages for travel filming, for indoor shooting and for movie making under adverse conditions. Inject variety in your filming through careful selection of various focal lengths as your movie progresses. Only through contrast shooting with your other lenses will the peculiar attributes and dramatic impact of the wide-angle objective be appreciated.

Choose the wide-angle lens—whether it's the conventional short-focus lens with its seemingly insignificant bit of glass, or the modern reverse telephoto type—to enhance *your* home movies. Take advantage of the depth, separation, third-dimensional plasticity and simplicity in handling, of the wide-angle lens—to produce professional results with amateur ease.—

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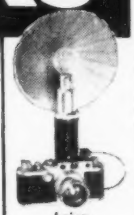

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Leica IIIC f3.5 Elmar ctd.	259.00	159.00
35mm Summaron f3.5 ctd.	122.40	89.00
50mm Nikkor f1.4	198.00	159.00
50mm Summitar f2	187.00	119.00
50mm Summarit f1.5	272.00	198.00
85mm Summarex f1.5	459.00	359.00
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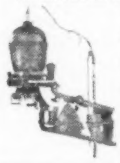

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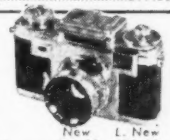

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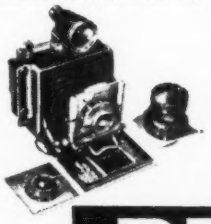

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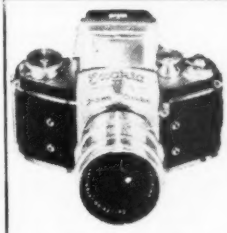

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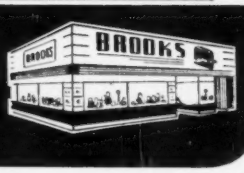

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- **SEPARATE PRIZES** for Black-and-White, and for Color Prints or transparencies.
- **NO LIMIT** on the number of Black-and-White or Color entries from any contestant.
- **PRIZE-WINNERS** will be announced in the December 1952 issue.
- **GRAND OPENING** exhibition of prize-winning pictures to be held in New York City.
- **TRAVELING EXHIBITS** for international showings in principal cities of the world.

Rules of contest

1 The Contest is open to all persons, except employees of PHOTOGRAPHY, Ziff-Davis Publishing Company, and their families. CONTEST OPENS MARCH 7 and CLOSES JULY 15, 1952. No entry fee is required.

2 There will be a Black-and-White Division and a Color Division; each will be judged separately. Any number of black-and-white prints, color prints, or color transparencies may be submitted by any entrant, in conformity with the following regulations: Color prints and /or transparencies must be submitted separately from black-and-white entries. There are no restrictions as to subject matter or size, in either Division, although 5x7 or larger prints are preferred. No acknowledgment of receipt of entries will be sent, unless entrants enclose an addressed postal card to be signed and returned.

3 Prints may be either mounted or unmounted; this is optional with entrants.

4 Hand-colored black-and-white prints (tinted with oil-paints, water-color, pastel, etc.) are not eligible as Contest entries; however, chemically-toned prints are acceptable.

5 Pictures which have been published in, or accepted for publication or are under consideration by any other photographic magazine, are not eligible. Publication in any other medium does not make prints or color transparencies ineligible.

6 Each print or transparency must have secured to it a filled-in entry blank as provided here, or facsimile thereof. Please print or type-write the information requested on the blank. Additional entry blanks are obtainable from photo dealers and finishers, or direct from the Contest Editor of PHOTOGRAPHY if request is accompanied by a self-addressed and stamped envelope.

7 All prints and transparencies will be held for judging after July 15, 1952, and no entries will be returned until after announcement of the winners has been published in the December, 1952 issue of PHOTOGRAPHY. Pictures which did not win prizes will then be returned as quickly as possible, *provided that self-addressed and stamped envelope, or addressed label and postage*, were contained in the same package in which each lot of entries was sent. *Do not send postage separately for return.* The Contest Editor cannot enter into correspondence of any kind regarding entries.

8 Prize-winning pictures, including all reproduction and promotional rights, become the exclusive property of PHOTOGRAPHY. All entrants who win prizes will be required to furnish original negatives before prizes are given. All prize-winning negatives become the exclusive property of PHOTOGRAPHY.

9 Judges in the Contest will be the editors of PHOTOGRAPHY. Their decisions will be final. In the event of a tie, duplicate prizes will be awarded.

10 Address all entries to Contest Editor, PHOTOGRAPHY, 270 Park Avenue, New York 17, N. Y. Final entries must be postmarked not later than midnight of July 15, 1952. Prize-winners will be announced in the December, 1952 issue of PHOTOGRAPHY. While exercising the utmost care in handling entries, PHOTOGRAPHY assumes no reponsibility for loss or damage of Contest entries.

11 Prizes will be United States Savings Bonds, Series E. Values of prizes listed are maturity values of the Bonds. Prize-winners who are not United States citizens will receive, in lieu of Bonds, a check in the amount of the purchase price of the Bond award.

12 FOREIGN ENTRANTS: The above rules apply to all entries, except that prints and transparencies submitted by persons residing in foreign countries are eligible for consideration only if accompanied by return postage. International Reply Coupons are acceptable as postage.

$25,000.00* International Picture Contest

*In United States Savings Bonds (Series E) plus Trophies and Certificates of Award

280 Prizes

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2nd	U. S. Savings Bond plus Trophy	1,000	2nd	U. S. Savings Bond plus Trophy	1,000	2,000
3rd	U. S. Savings Bond plus Trophy	750	3rd	U. S. Savings Bond plus Trophy	750	1,500
4th	U. S. Savings Bond plus Plaque	500	4th	U. S. Savings Bond plus Plaque	500	1,000
5th	U. S. Savings Bond plus Plaque	250	5th	U. S. Savings Bond plus Plaque	250	500
50	Prizes, U.S. Savings Bonds, each	100	50	Prizes, U.S. Savings Bonds, each	100	10,000
70	Prizes, U.S. Savings Bonds, each	50				3,500
100	Prizes, U.S. Savings Bonds, each	25				2,500
					GRAND TOTAL	$25,000

** In the event of a tie, duplicate prizes will be awarded.*

Final closing date: July 15, 1952

Use this entry blank

Each one of your entries must be accompanied by a filled-in entry blank provided here, or a facsimile of it. Your photo dealer or your finisher has additional blanks on hand should you need them; or you can obtain entry blanks from the Contest Editor of PHOTOGRAPHY. Your request for more blanks should be accompanied by a self-addressed stamped envelope.

* Values given are maturity values of the bonds. Bonds will be delivered in denominations requested by prize winners. Each prize will be accompanied by a certificate of award suitable for framing. This certificate is printed on fine parchment stock and will bear the hand-lettered name of the winner.

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Contest Editor, PHOTOGRAPHY
270 Park Avenue, New York 17, N. Y.

1952

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Town..... Zone..... State.....

Picture Title..... Have You a Model Release?.....

Where Made.....

Camera Used..... Lens.....

Exposure: Lens stop..... Shutter Speed.....

Film Used..... Filter.....

Lighting..... Paper.....

Published before?..... Where?.....

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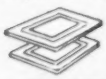

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A New Approach to Family Pictures

(Continued from page 46)

pants, and bathroom floors with photographic chemicals. I have pried a wealth of technical information about strobes, natural light, and flashbulbs from such *Life* photographers as Wallace Kirkland, Loomis Dean, Frank Scherschel, Peter Stackpole, Leonard McCombe, Ed Clark, Hank Walker, and others, who were always kind enough to tell me what I did wrong. Luckily, in my particular occupation, I have access to the best teachers in the world.

It all started 15 years ago in Texas, when I saved $10 to buy a second-hand Argus; now I have finally sweated out a Rolleiflex, a Leica, a shelf full of photo albums, and a large stack of waiting bills.

After a fruitless search for a baby album to fit my precise needs, I finally settled on a standard, perfectly plain 11x 14 photo album, so that I could add more volumes as the boy and the family grew. This would give space for plenty of small intimate pictures, but would also allow generous room to enlarge any very good pictures to a full page.

When the long months finally had passed and the time came for Judy to go to the hospital, I thought I was all set, too. I had planned to use my 35-mm camera, figuring that it would be unobtrusive (I was rather shy about the doctors and nurses) and I could shoot in almost any kind of light with its fast lens. I was afraid that flashbulbs would be too disconcerting to the hospital staff, and would kill the mood, the way it all looked to the eye. Alas, the day we went to the hospital, I found the shutter hanging on my 35-mm camera, so I used a Rolleiflex the whole time, with a flashgun to bounce light off the ceiling for about half the pictures. This experience taught me the wisdom of checking equipment before starting to take pictures. If that faulty camera had ruined all the shots, there would have been no second chance, and the moment would have been lost forever.

I knew I couldn't get near the delivery room, and I was much too nervous to be allowed inside anyway, but I hoped to catch the feeling of what it was like for the waiting father. I wanted to shoot so that someday my son could look at the pictures and say, "So this is what the old man went through on the day I was born." Judy, my wife, was wonderful. Already initiated through three years of marriage to photo-journalism and an amateur photographer, she looked up from her hospital bed to the camera hanging around my neck, smiled, and patted my hand. Through the two days of waiting in the hospital for the baby, she never complained about my picture-taking of her ordeal.

Even in the state of nerves of an expectant father, I was able to outline just what sort of a story having a baby would make. I had to set the scene, of course: to show where it was happening, and I had to get the cast—the mother, the doctor, the nurse, and the waiting father and grandfather. Then the story would break down into: (1) The Wait; (2) The Ordeal; (3) The New Baby; and (4) The Reactions. I loaded plenty of film and bulbs into a camera bag, checked the batteries and shutter just once more, and put the gear into a corner of Judy's room. The vigil was on.

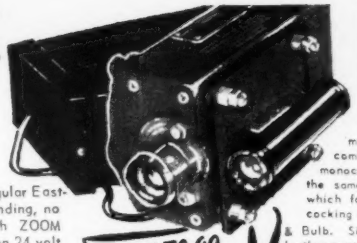
Looking back, I'm thankful I did take the pictures, if for no other reason than to keep me out of the way. I was so absorbed in not missing a shot that I had little time to fret and worry like most first-time fathers. It wasn't until the baby had actually arrived that I sat down with a case of shaky knees. Without the camera, I think I would have been walking on the walls.

The nurses and the doctors were the biggest barrier, in my delicate condition. Nobody forbade me to take pictures, but several times I heard giggles and titters from the nurses who had never seen such a strange picture-taking father. I was sure they thought I was cracking under the strain, and I began to wonder about it myself. I began to think that they really disapproved, that no one had ever taken pictures while waiting for his own baby, and I became so discouraged that I thought seriously of giving up. After all, I could get plenty of pictures of Judy and the baby later on. Maybe this was taking a hobby too seriously. What would people think? Then, sitting in the dark by Judy's bed as she slept, I realized that never again would she and I be at the hospital waiting for our firstborn. Maybe there would be other children in years to come, but this was the only time we would see the magic of a first baby happening to our own lives. "What would you rather have," I asked myself, "pictures of this great moment, or the approval of some tittering nurses you'll never see again?" That made up my mind.

The next day, as Judy began to feel the first labor pains, I got the two pictures that speak most eloquently of the agony of motherhood. I sat in her room only a short time after the pains began, but in that period I made two exposures. Because flashes might bother her, and to preserve the atmosphere of the dim white hospital room, I used only natural light. Shooting from chair level instead of a standing position gave the pictures a more intimate perspective. One was an overall picture of Judy in bed, biting her lip; I tried to include a lot of space in the composition, to get across something of the loneliness and isolation that a woman in pain feels as she lies on a hospital bed. Still, I wasn't quite satisfied. I had greatly admired the pictures that *Life* photographer Wayne Miller had shot of his wife's face as she lay in labor, but I didn't want to make merely a second-rate copy of his work. Then as a spasm of pain wracked Judy, I saw her hands reach back and grip the bars of the bed with all her strength. I waited, and as another spasm struck her, she did it a second time and I took a close-up of the hands. Nothing of the face showed, but the agony that was evident in those two hands gripping the metal bedstead seemed to me an intimate look at the ordeal of birth.

In our album, I use just these two pictures on a two-page spread. There is

Famous Gov't Surplus 16MM CAMERA



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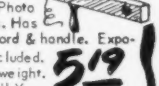

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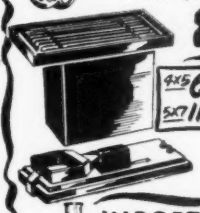

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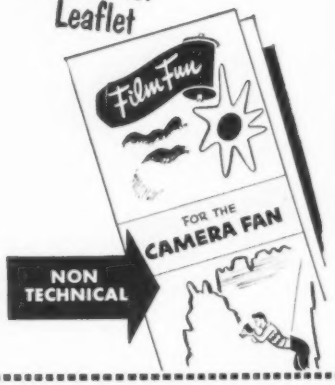

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a full page of Judy on her bed, wracked with pain, and a tiny close-up on the facing page, showing the hands gripping the bed.

Finally, the doctors and nurses shooed Judy's father and me out of her room, and the long hours of waiting began. He smoked cigarettes; I took pictures. We could have gone to the waiting room, but we spent most of the time just standing in the hall, in silence. I wanted one picture to show that seemingly endless wait in the dark hall. There was no one else to take it, and I knew that the white blast of a flashbulb would kill the whole mood of that gloomy interminable pacing and standing during the long day and night. While my father-in-law stood at the end of the corridor, I walked back a few paces and fastened the Rolleiflex to a clamp on the back of a chair, so I could make a time exposure. It was very dark, but I have always had a theory that one can photograph anything the eye can see, if the exposure is long enough. I set the camera for a full second exposure, touched the self-timer button, and walked back down the hall as the mechanism ground away. I had ten seconds, plenty of time. When I took my place leaning against the wall, my father-in-law was so absorbed I don't think he ever knew I had been away. No one moved. The shutter clicked. Just to make sure, I changed the exposure several times and made a number of tries. It was one of the most successful pictures of the set; it is a full page in our album.

Late that afternoon, they wheeled Judy into the delivery room, and we sat down to wait for the news. Judy's father, who is a doctor, knew that trouble had developed, but I only sensed that something must be wrong. I didn't feel like taking pictures; we just sat and waited. Then, after a long, long time, a nurse beckoned to my father-in-law. We rushed to the door of the delivery room and they told us it was a boy and that everything was all right. My father-in-law was so excited and relieved and glad it was a boy that he was laughing and crying at the same time. Automatically, I reached for the camera hanging from my neck and got a picture of him.

The nurse brought the new red baby through the hall, and I stopped her for his first picture. It had to be good, but he seemed terribly tiny and lost in the bundle of blankets. Besides, I wanted to look at him, and it seemed a terrible bother to have to focus the camera and set it. This was my only chance, though, and I had to get the all-important first picture, which would give meaning to all the others. I was worried to death that it wouldn't be in focus, that the flash wouldn't work, or that something else would go wrong. The impatient nurse would only give me one chance, and I wanted to take a hundred shots, but she walked on through the swinging doors. I virtually held my breath until I'd developed the roll of film that night, but it turned out fine, and I had a sharp picture of John Bryan Bryson III, wrinkled and red, age three minutes.

As we stood in the hall, babbling and trying to peer under the curtains where

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nurses were weighing the new baby, the door of the delivery room opened and the tired figure of the doctor came out. He leaned against the door and pulled the surgical mask from his face. Here was certainly someone we had to remember. I focused the Rollei and bounced a flash off the ceiling as he stood there with his weary smile and pulled-down mask. Later, Judy's father told me that there had been unexpected difficulties in the delivery, and that this obstetrician was one out of a thousand who possessed the skill to save the baby.

The nurses wheeled Judy down the hall to her room, and we went inside to wait for her to come out of her deep sleep. I sat by her bed, and she seemed very tired and beautiful, and I took a picture of her as she lay there. I thought the boy would want to see that, too, someday. A little later, she was awake, and they brought the baby to her for the first time. As she caught her first glimpse of him, she smiled, leaned forward, and said, "Oh, you cute thing." He didn't answer, but I was taking pictures all the time. This, I thought, is the conclusion; this finishes the sequence.

A little later, as I was walking down the hospital hall to phone our faraway relatives with the good news, I realized that something was missing. I had pictures of Judy, her father, her aunts, the nurses, the doctor, the baby, everyone. Everyone, that is, but the father. It would be no good in 20 years to say, "The reason you don't see me is that I was taking the pictures." After all, the reply might be, I was the one really responsible for the whole affair! When I walked into the waiting room, I saw a narrow full-length mirror on the wall, so I walked over to it, fastened my bloodshot eye to the Rollei hood, stood erect and looked at myself —haggard, hair uncombed, camera hanging from neck. God, I thought, it's the father who suffers! I flashed a bulb off the ceiling (so it wouldn't reflect into the lens from the mirror) and took a self-portrait. That was my last picture, I thought —again.

Actually, it was only the beginning, the start of one of the longest and most absorbing stories I have ever worked on. The albums have grown and grown, even as the boy, and I have tried to photograph all the appurtenances and details of babyhood. Instead of making snapshots when he is all slicked up on a weekend, I have taken him eating with a dirty mouth or wiping soap from his eyes in the bathtub. Judy has helped me, and we have pictures of christenings, spankings, the new dog, the tree house, reading, everything.

For the period before the baby started to walk, I found that the best camera was the reflex. New babies are so tiny that it is necessary to work close, or they'll turn out to be just an indistinct spot on the negative. With the reflex, it is possible to use close-up lenses, so that you can get portraits of a baby that fill the whole frame. For most of my early close-ups of Johnny I used flash, too. Sunlight or floodlights made him squint and grow restless before I could get started; flash didn't seem to bother him and it allowed me to close down the aperture to get maximum depth of field—a very important factor when working at close range.

Before a baby begins to toddle, he is rather confined, and it is possible to get him into focus and keep him there, as he lies in his crib, sits in his bath, or eats a meal in the high chair. A reflex is perfect for all of these things.

At night, the baby is usually ready for bed soon after the father gets home, and a fussy baby makes a fussy photographer-father. For this reason, I found that I got my best pictures of the boy on week ends, as I watched him and his mother go through their regular routines. Sometimes lunch yields a picture, particularly if Junior doesn't like carrots and dumps them over his head (they all pull this at one time or another). I got one picture we've always loved, as the baby lay on his blankets on the floor beneath an enormous open French window, taking his sunbath. For a picture like this, the big open window was as important as the baby, since it showed the reason for his being there. Baths are wonderful, too, even if the bathroom does get crowded. However, the invasion of privacy can go too far, I feel, and in all the hundreds of pictures I've shot of the boy, there's not one of the diaper ritual.

The toys and tools are important, too. Children grow out of the bassinet fast, so get some pictures before "graduation" to the crib. The carriage, bathinette, and play-pen too, are gathering dust in the attic before you know it, so shoot fast while they're in use. All of them are indispensable parts of infancy and wonderful props for picture-making. A husky baby pounding blocks in his play-pen is a much better picture for the album than the same baby squinting at the sun in the arms of Uncle Jimmy.

Rituals are important, too, and quickly outgrown. Almost every American baby has his daily dose of cod-liver oil, and usually takes it with a terrible face that makes a wonderfully funny picture. To young parents, the period when a baby must be burped after eating seems endless, but it stops all too soon if you've missed getting a picture of it. I took a whole sequence of Judy feeding the baby, a close-up of the plastic baby dish, the feeding with the tiny spoon, and finally, the infant thrown over the shoulder and burped. Judy was looking at them the other day, and said, a little tearfully, I thought, "Can you ever believe he was this small?"

Perhaps I have taken too many pictures; the processing, making of prints, and trying to get them pasted into albums has taken an enormous amount of work. But can there ever be too many pictures? In fact, one never catches up, because a growing kid is always doing something new that ought to be immortalized for the family. (Right now, my son is rushing around the yard in new cowboy boots and hat, shooting every Indian in sight, and I really should get a picture of him.) And the darkroom work itself never becomes a bore. Every new roll waiting to be developed, every negative slipped into the enlarger, is a fresh challenge with generous rewards. We've sent extra prints to grandparents and friends, and we've

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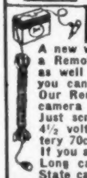

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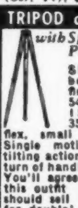

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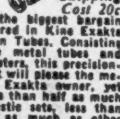

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Technical Data on Bryson's Pictures

Cameras used: 2¼x2¼ Rolleiflex with 75-mm Tessar f/3.5 lens; 35-mm Leica with 50-mm Summitar f/2 lens; 35-mm Contax with 50-mm Sonnar f/2 lens. Film for all pictures: Kodak Super-XX.

Page 44—Rolleiflex, 1/10 second at f/3.5, natural light, self-timer.

Page 45—*Top:* Rolleiflex, 1/250 second at f/11. *Center:* Rolleiflex, 1/10 second at f/3.5, natural light, hand-held. *Bottom:* Rolleiflex, 1/10 second at f/3.5.

Page 46—*Top 3 pictures:* Rolleiflex, 1/100 second at f/8, bounce flash. *Bottom:* Rolleiflex, 1/10 second at f/3.5, natural light.

Page 47—*Top:* Rolleiflex, 1/100 second at f/8, bounce flash. *Bottom:* Rolleiflex on tripod, 1/100 second at f/11, bounce flash, exposure by baby's great-aunt.

Page 48—*Top left:* Rolleiflex with Proxar, 1/100 second at f/16, 2 flashlamps. *Top right:* Contax, 1/10 second at f/2, natural light. *Bottom left:* Rolleiflex, 1/10 second at f/5.6, natural light. *Bottom right:* Rolleiflex with Proxar, 1/25 second at f/11, single flash without reflector.

Page 49—Contax, 1/200 second at f/5.6.

Page 50—Leica, f/5.6, 2 electronic flashtubes, one behind tree, one high at right.

Page 51—*Top:* Contax, 1/25 second at f/2, overhead floodlamp. *Center:* Leica, 1/200 second at f/16, single flashlamp. *Bottom:* Rolleiflex, 1/250 second at f/22, single flashlamp with reflector.

Page 52—*Top:* Leica, f/5.6, 2 electronic flashtubes. *Bottom:* Rolleiflex, 1/25 second at f/22, self-timer.

Page 53—Leica, f/11, electronic flash at left.

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Notes on the Portfolio

PAGE 71

At Jones Beach, N. Y., Tosh Matsumoto made this picture, which conveys much of the sense of the seashore's expanse of sun, sand, and water. His camera was a 35-mm Leica G with 50-mm Summar *f*/2 lens, and exposure was 1/200 second at *f*/12.5 on Kodak Super-XX film.

PAGE 72

This shot of seagulls on the wing, a winner in the 1951 PHOTOGRAPHY Picture Contest, is the work of *New York Times* photographer Sam Falk. He made it in Quebec with a 2¼x2¼ Rolleiflex and 75-mm Zeiss Tessar *f*/3.5 lens. Exposure, on fast panchromatic film, was 1/250 second at *f*/11.

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Joseph Foldes of New York made this picture with a Kodak Retina and 50-mm Kodak Ektar *f*/2 lens. On Kodak Plus-X film, his exposure was 1/250 second at *f*/8.

PAGE 74

Nora Dumas of Paris took this picture of a farmer's wife going to the fields to work. Her camera was a 2¼x2¼ Rolleiflex with 75-mm Zeiss Tessar *f*/3.8 lens. She used a light-yellow filter, and exposure of 1/100 second at *f*/5.6 on Kodak Super-XX film.

PAGE 75

To get extreme depth of field in this picture, Fred Lyon used an aperture of *f*/22. He made the shot at Fire Island, N. Y., with a 35-mm Nikon camera and wide-angle 35-mm Zeiss Biogon *f*/2.8 lens. Shutter speed was 1/50 second, and he used Kodak Super-XX film.

PAGE 76

Glamour cameraman Andre de Dienes photographed pretty Toni Sullivan with a 2¼x2¼ Rolleiflex and 75-mm Zeiss Tessar *f*/3.5 lens. He used a light-yellow filter and fast panchromatic film, and exposure was 1/250 second at *f*/11.

PAGE 77

Both these pictures were made by Ruth Orkin with a 35-mm Contax II on Kodak Super-XX film. For the harbor scene with passing tugboat and liner, she used an 85-mm Zeiss Sonnar *f*/2 telephoto lens, and exposure of 1/250 second at *f*/6.3. For the shot of the boy jumping from a warehouse roof into the river, she used the normal 50-mm Sonnar *f*/2 lens, and an exposure of 1/500 second at *f*/5.6.

PAGE 78

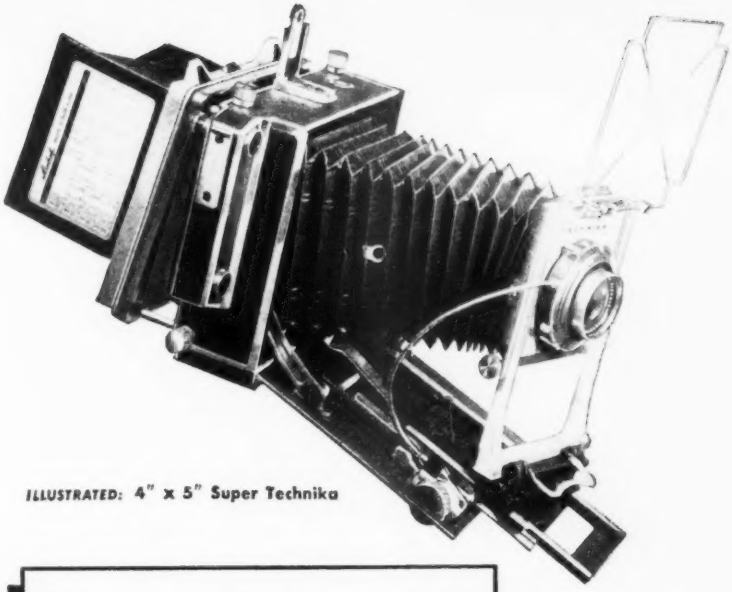
Lawrence S. Williams' effective color photograph of fireworks over the White House during Truman's inaugural was made on Ektachrome film with a 4x5 Graphic View camera and 7½-inch Kodak Ektar *f*/4.5 lens. He shot with the aperture wide open, and total exposure was about five minutes, but not continuous. He opened the shutter and held his hand in front of the lens, removing it whenever a rocket was about to burst. In this way he got a spectacular picture with many bursts, and avoided overexposing the brightly lighted White House, Washington Monument, and Jefferson Memorial. This Fourth of July is sure to see scores of photographers attempting the same kind of shot, with the Trumans back in the newly-redecorated White House.

Speaking of Figures

(Continued from page 79)

can contribute something more than just competence and technical skill." Every young professional who is getting ahead today has his own brand of "something more." These off-the-beaten-track shots show how Gescheidt works to meet the challenge.

All these pictures were made with Gescheidt's 2¼x2¼ Rolleiflex and 75-mm Tessar *f*/3.5 lens. For the color shots he used Ektachrome Type B film, and the large studio floodlamp was supplemented with three flashlamps bounced off the ceiling. Exposures were identical: 1/50 second at *f*/5. For the black-and-white photographs he used Kodak Super-XX film, and the soft, even illumination came from three floodlamps. Exposure for each was 1/10 second at *f*/8.—



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Calendar of photographic exhibitions

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P. S. A. International Print Exhibit—1952*, P. S. A. Convention, New York City, N. Y.

Five Divisions: Pictorial, Technical, Nature, Stereo, and Color transparencies. All close July 10, 1952.
Entry fee $2 for all classes except $1 for color transparencies, four entries allowed in each class.
On exhibit at Hotel New Yorker from August 12 to 16.
For information and entry blanks, write Pre-Convention Headquarters, Masters Institute, 310 Riverside Drive, New York 25, N. Y.

The 11th International Salon of Photographic Art of Sao Paulo, Foto-Cine Clube, Bandeirante, Sao Paulo, Brasil.

Closes July 15, 1952.
Entry fee $1, four prints and/or slides allowed.
On exhibit in Sao Paulo September 1952.
For information and entry blanks, write Foto-Cine Clube Bandeirante, Rua Avanhandava 316 (Edificio Proprio) Sao Paulo, Brasil.

5th Witwatersrand International Salon of Photography*, Camera Club of Johannesburg, Johannesburg, South Africa.

Closes July 18, 1952.
Entry fee $1, four prints allowed.
On exhibit at Johannesburg Public Library and Durban Municipal Art Gallery, during Sept. 1952.
For information and entry blanks, write Salon Secretary, P. O. Box 2285, Johannesburg, South Africa.

14th International Exhibition of Photography*, Fine Art: Camera Club, Evansville, Indiana.

Closes July 19, 1952.
Entry fee $2, four prints allowed.
On exhibit in Evansville Museum, from August 3 to 17.
For information and entry blanks, write Mr. George Basker, Chairman, 1456 Brookside Drive, Evansville, Ind.

13th Annual North American International Photographic Exhibit, California State Agricultural Society and the Sierra Camera Club of Sacramento, Sacramento 9, Calif.

Closes July 25 for prints and August 7 for slides.
Entry fee and number of prints and/or slides on request.
On exhibit August 28 to September 7 at California State Fair, Sacramento.
For information and entry blanks, write Dewitt Bishop, 2548 8th Ave., Sacramento 17, Calif.

13th Annual Vancouver International Salon of Pictorial Photography*, The Pacific National Exhibition and The Vancouver Photographic Society, Vancouver, Canada.

Closes August 3, 1952.
Entry fee $1, four prints allowed.
On Exhibit at Pacific National Exhibition August 20 to Sept. 1, 1952.
For information and entry blanks, write Pacific National Exhibition, Exhibition Park, Vancouver 6, B. C., Canada.

The First Associated India-International Exhibition of Photographic Art, The Camera Pictorialists of Ahmedabad, the Camera Pictorialists of Bombay, The Photographic Society of India, India.

Closes August 5, 1952.
Entry fee $1, four prints and/or color prints allowed.
On exhibit in Ahmedabad and Bombay.
For information and entry blanks, write Mr. T. F. Geti, The Camera Pictorialists of Ahmedabad, Salapose Road, Ahmedabad 1, India.

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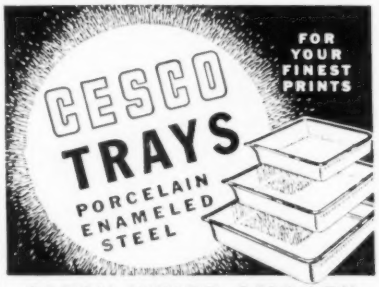

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Game of Guns

(*Continued from page* 67)

yards or playgrounds almost anywhere. Vivian might have been satisfied to take the usual pretty-pretty pictures or straight record shots; instead she dug deeper into her subject and drew on her knowledge of psychology and sociology.

Why do children play the kind of imaginative games they do? Most authorities agree that the dream-world of children tends to mirror the adult world of reality, or rather the child's impression of that world moulded by what he sees, hears, and reads. Since violence runs rampant through so many TV shows, radio programs, movies, and comic strips, it's not surprising that kids today turn to mock violence and make-believe massacre in their games. Vivian decided to explore this theme in detail.

"I had no idea where to find what I wanted, so I just took my camera and wandered around the East side," she says.

After she found an active gang of youngsters her toughest job was keeping herself and her camera inconspicuous while at the same time getting close enough to shoot details of the action. This took patience and persistence, of course. Sometimes she would wait for hours in one spot trying to become "part of the scenery." Her biggest help was the kids' total absorption in their games: after the first curiosity wore off, most of them forgot about the slim, quiet girl with the unobtrusive reflex camera.

Only once did she drop her role of photo-journalist and stop the action. That was when she saw a group of children playing a "lynching game" in which even the "victim" co-operated with dramatic gusto. "They acted out all the details so realistically I was horrified," she says. "But I don't think they really understood the significance of what they were playing."

Of course, spontaneous action is hard to capture on film if the photographer is hampered by complicated equipment. Vivian pares her working tools to a minimum: for this series she used a Rolleicord equipped with an *f* 3.5 Xenar lens, did all her shooting by existing light on Super-XX film. She particularly likes the waist-level, "see-as-you-shoot" viewfinder of the twin-lens reflex, although lately she has experimented with 35-mm and now uses a Contax on many assignments. The 120 rollfilms were developed in D-76.

Vivian is a skillful technician both behind her camera and over a darkroom sink (she does her own processing). But more important, she has developed a creative vision that sees significant and telling details in commonplace events. And although many of her pictures and picture stories to date have centered on children, her interests are much broader than that.

"I want to photograph reality—the little things in life, the things surrounding people everywhere that are so rarely seen photographically," she says. That quote might well serve as an inspiration and a challenge to any amateur in search of new worlds for his camera.—

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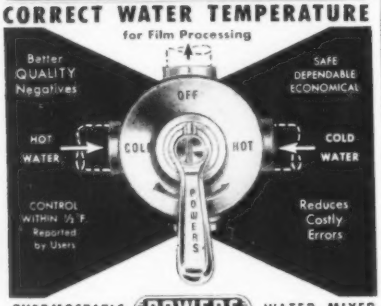

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contests and markets

CONTESTS

PHOTOGRAPHY announces its 1952 Picture Contest, open to photographers anywhere in the world. The contest opens March 7, and entries must be postmarked before midnight, July 15. Competition will be in two divisions—black-and-white and color—each judged separately. Judges will be the editors of PHOTOGRAPHY. No entry fee is required and any number of black-and-white prints, color prints and color transparencies may be submitted. There are no restrictions as to subject matter or size in either division. Prints may be either mounted or unmounted. Hand-colored prints are not eligible, but chemically-toned prints are. Pictures which have been published in, accepted for publication by or are under consideration of any other photographic magazine are not eligible. Publication in media other than photographic magazines does not disqualify entries. Prizes will be United States Savings Bonds, Series E. Total value of awards, which is maturity value of Bonds, is $25,000. There will be 55 awards in the color division and 225 in the black-and-white division. Prize winners who are not United States citizens will receive, in lieu of Bonds, the amount of the purchase price of the Bond award. In case of ties, duplicate prizes will be awarded. Prize-winning entrants will be required to furnish original negatives before prizes will be awarded. Negatives of prize-winning pictures become the exclusive property of PHOTOGRAPHY. For a complete list of prizes, full contest rules and official entry blank, see pages 108-109 of this issue. Rules and entry blanks are also available from your local photographic dealer or photo finisher.

THE NATIONAL FERTILIZER ASSOCIATION announces contests for cover photographs for the remaining issues of 1952—3rd quarter, deadlined Aug. 10, subject, fruit harvesting and 4th quarter, deadlined Oct. 10, subject, corn harvesting. All photos should be taken on modern farms and show action. Glossy vertical prints in size 5x7 or 8x10 are requested. Postage and self-addressed label should be included. Prize is $25. Write National Fertilizer Association, 616 Investment Bldg., Washington 5, D. C.

UNITED STATES BREWERS FOUNDATION announces an American Family Life contest open to all U.S. and Canadian press photographers. Rules call for photographs of all facets of typical American life, taken between Dec. 1, 1951 and Nov. 30, 1952, on 8x10 glossy paper. Prizes include $500 for first prize, $250 for second and $100 for third. Send entries to American Family Life Photo Contest, Rm. 1025, 420 Lexington Ave., New York 17, N. Y., by Dec. 15, 1952.

NEWPORT PUBLICITY COMMISSION announces a contest of photographs on the theme of a vacation in Newport, R. I. Entries should play up the historical, cultural, scenic and recreational facilities of Newport and vicinity. Entry fee is $1.00. Prints should be non-mounted; no smaller than 4x5 or larger than 8x10, excepting color transparencies; all pertinent information should be printed on back. First prize, for black-and-white and color, is $50, second, $25, third, $10. Deadline is Sept. 30, 1952. Entries should be sent to Newport Photographs Contest, Newport Publicity Commission, Newport, R. I.

SEALRIGHT CO., INC. announces two contests for photographs showing one or more persons enjoying either milk or ice cream. First prize for each contest is a two-week Caribbean cruise for two, an Ansco Karomat camera and film, and matched Platt luggage valued at $500. There are 75 other prizes. Snapshots not larger than 3x5 are preferred. Entries will be judged on human interest appeal. Professional photographers are ineligible. Entry blanks are available at local dairy and ice cream companies and must be sent to R. L. Polk & Co., 333 W. Lake St., Chicago, Ill., not later than July 31, 1952.

BOYS' LIFE, official magazine of the Boy Scouts of America, announces a photo contest open to boys and girls up to 18 years of age living in the U.S. and territories. Prizes comprise more than $1200 worth of cameras,

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flashguns, exposure meters and other photographic equipment. Seven divisions are: 1. summer camp; 2. camping and hiking; 3. action; 4. people; 5. animals; 6. landscapes and architecture; 7. trick or gag shots. Write following data on back of each print in ink: division; type and make of camera used; kind of film; exposure; kind of filter; kind of flashbulb, if any; when and where picture was taken. Pictures will not be returned. Send entries to Boys' Life Photo Contest, 2 Park Ave., New York 16, N. Y., by Sept. 15, 1952.

NATIONAL HUMANE REVIEW announces a contest for photographs with kindness as subject theme. Picture must include an animal. Prints must be at least size 8x10, black-and-white, with name of contestant on back or on mount. First prize is $100, second $50, third, $25, with seven additional awards of $10. Send entries or queries to Fred Myers, Editor, National Humane Review, 135 Washington Ave., Albany, N. Y. Deadline is August 29, 1952.

INTERNATIONAL GAME COUNCIL announces an International Wildlife Photographic Contest for photographs of live game open to amateurs and professionals. Contest comprises four classes: 1. big game of Asia and Africa; 2. big game of Europe and North America; 3. mountain game; 4. small game (i.e., shot with a gun). A maximum of three pictures may be entered in any one or all of the four classes. Prints, either black-and-white or color, must be in sizes from 5x7 to 10x13. Prizes are gold and silver medals for each class. Data accompanying photographs should give date, location and conditions under which it was taken, type of camera used, exposure, and what, in opinion of entrant, makes picture of particular interest. Entrant must certify that picture is his own property. Entries should be sent to Commission for Wildlife Photography, Conseil International de la Chasse, 5 Rue de la Pomeren, Paris 16, France, before October 1, 1952.

CHICAGO NATURE CAMERA CLUB and Chicago Zoological Society are co-sponsoring the 6th Annual International Zoo Photo Contest and exhibit open to both amateur and professional. Subject matter must be any mammal, bird, reptile or other wild animal (not domestic) that is resident of any recognized zoo in the world. Contest comprises two divisions: black-and-white and color slides, with first prize of $50, second prize of $25 and third prize of $10 in each division. Amount of prize is doubled if photograph was taken in Brookfield Zoo. No more than six prints and six color slides may be submitted. Entry blanks are available from Chicago Zoological Park, Brookfield, Ill. Contest deadline is September 15, 1952.

MARKETS

DOANE AGRICULTURAL SERVICE wishes to purchase photographs of general interest, including those depicting farm life and work. Captions with names and places should be included when possible. Releases are required for accepted photos. Payment is $10 to $25; 8x10 glossy prints are preferred. Send submissions, with self-addressed, stamped envelope, to Harold D. Guither, Doane Agricultural Service, 5144 Delmar Blvd., St. Louis 8, Mo.

METROPOLITAN NEWS SERVICE wishes to purchase sharp, contrasty bathing suit and other cheesecake photographs, preferably 8x10 glossies. Pictures will be judged on originality and artistic ability. Payment is $5 to $15 on acceptance. Names of subjects, technical information and return postage should be included. Write Milton B. Neuss, managing editor, Metropolitan News Service, 56 Quabeck Ave., Irvington 11, N. J.

SHOSTAL PRESS AGENCY announces "good sales possibilities" for 4x5 or larger transparencies showing exteriors and interiors of houses with strong paint interest. Exteriors should show middle-class homes in colorful garden settings. There is also a demand for baby transparencies. Babies must be professionally beautiful and transparencies, 4x5 or larger, should be perfect. There is also a continued demand for children, animals, sports, landscapes, cover girls and story-telling human interest subjects.

GOOD PHOTOGRAPHY, now being published on a regular annual basis, is looking for good 8x10 prints to appear in its salon section. There is no subject limitation. Accepted pictures receive from $10 to $15. Return postage should be enclosed. Send pictures to Editor, Good Photography, 67 W. 44th St., New York 36, N. Y.

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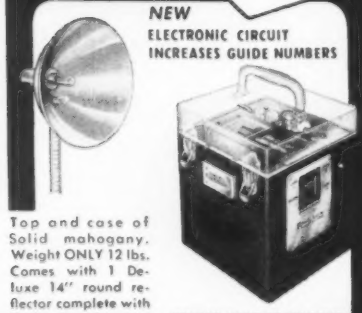

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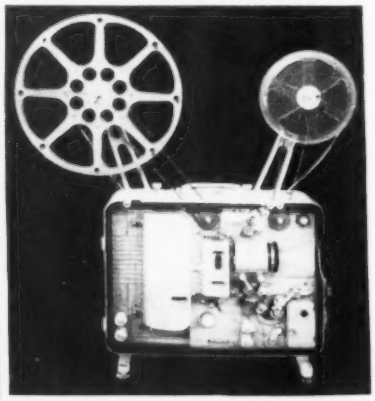
trade notes and news

TONING DEVELOPER, FR Develochrome, is now on the market, manufactured by FR Corp., 251 Brook Ave., New York 56, N. Y. Develochrome makes use of a direct color toning process, and provides a one-step method of toning prints while developing. The product is supplied in five colors, red, green, yellow, blue, and sepia. Any enlarging or contact printing paper can be toned in this manner, and full instructions are included in every package. Price is 39 cents per package. For further details see your dealer or write the manufacturer.

MAGNETIC SOUND SYSTEM for 16-mm motion pictures is introduced by DeVry Corp., 1111 Armitage Ave., Chicago 14, Ill. The DeVry system provides all controls in one panel within the loudspeaker. The method makes use of a strip of magnetic iron oxide bonded to one edge of 16-mm



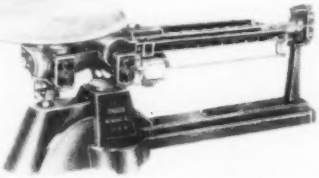
silent or sound film. The DeVry recorder-projector records or plays back. The unit will also continue to use the optical sound system inherent in all existing sound movie projectors, with immediate changeover from magnetic to optical, or vice versa. For prices and complete details, write the manufacturer.

ELECTRONIC FLASH UNITS for a-c and a-c, d-c use is announced by Epco Products, Inc., 2500 Atlantic Ave., Brooklyn, N. Y. The Model LM-301 is a 5½-pound unit that operates on 110-volt a-c, delivers 60 watt-seconds light output, and has a flash duration of 1/10,000 second. It has a color guide number of 27, and a black-and-white guide

number of 160. The unit, complete with power pack, 6-inch aplanatic reflector, handle, 20 feet of line cord, and carrying case and strap, sells for $99.50. The Model LM-300, the a-c, d-c unit, operates from 110-volt line current or can be converted instantly to d-c battery operation. All other features are the same as LM-301. Price is $110. For complete details see your dealer or write the manufacturer.

KODACHROME Professional Sheet Film will no longer be processed by Eastman Kodak Co. after July 31. This policy was announced in June, 1951, when the sale of this material was discontinued. After July 31, the facilities for processing will be non-existent at Eastman Kodak Co., and it will be impossible to have the film processed anywhere else. Any Kodachrome Professional Sheet Film now in photographers' possession should be sent directly to Eastman Kodak Co., Rochester 4, N. Y., immediately for processing. The company will continue to offer processing service for Kodachrome Film in the 135 and 828 amateur film sizes and in 8 and 16-mm motion picture films, which will continue to be sold.

RE-DESIGN of the Triple Beam Balance is announced by the Ohaus Scale Corp., 1950 Commerce Ave., Union, N. J. The new feature is the addition of an undivided tare beam which makes it possible to obtain net



value of the product being weighed without further calculation. The container being used is balanced by the use of the tare poise which can be locked for repetitive weighings. The scale can be supplied in standard metric balance or in avoirdupois or troy weights. For complete details write the manufacturer.

FLASHBULB DYE for infrared photography is introduced by Scienta Products Co., P. O. Box 1930, Chicago 90, Ill. Infra-Flash lacquer covers flashlamps with a dyed plastic filter coating that absorbs visible light rays and transmits infrared rays. It is designed to adapt flashlamps for use with infrared film. The dye is applied by dipping the lamp, and then allowing it to dry. For price and complete details, write the manufacturer.

NEW ENLARGER, the Automega E-4, replaces the former Automega E-3 in the line offered by Simmon Bros., 26-28 Starr Ave., Long Island City 1, N. Y. The new unit features completely automatic focusing with up to three different lenses for maximum prints for negatives up to 5x7. Illumination is by Simmon Bros.' new Omegalite, a cold-light enlarging head featuring the G-E Circline tube housed in an integrating sphere. Other features include tilting and rotating negative carrier, handwheel and rack-and-pinion control for enlarging head, with man-

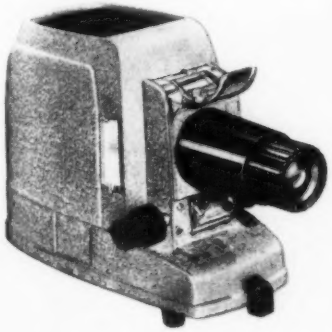
ual focusing if needed, factory-matched tracks for all lenses, and availability of lenses. Price, less lens, lens mount or auto-focus track, $304.75.

Simmon also announces a new price schedule for other models. The Omega B-4 is now $99.50, less lens; the Omega D-2, with incandescent and condenser illumination, less lens, $168.50; with Colorhead, less lens,

$183.50; with Omegalite, less lens, $159.40; the Automega B-3, less lens, lens mount, or autofocus track, $150.30. For descriptions of new changes in design of Simmon units, write the manufacturer.

EXPOSURE DATA NOTEBOOK for use when taking pictures is available from John Roemer, 4659 N. 40 St., Milwaukee 16, Wis. The pocket-size notebook has designated spaces for complete exposure information, as well as subject description and notation of interesting circumstances about making of each picture. For price and complete information write John Roemer.

SLIDE PROJECTOR, the SVE School Master Dual, is introduced by Society for Visual Education, Inc., 1345 W. Diversey Pkwy., Chicago 14, Ill. The School Master accepts single-frame filmstrips and 2x2 slides, is a 300-watt, blower-cooled unit of one-piece



aluminum construction. Noiseless strip advance, precision framing, and a device to prevent buckling, are other features. The lens supplied is a coated 5-inch anastigmat, with a self-contained condenser system that removes as a unit. Price is $64.50; either horizontal, semi-automatic, or Airequipt slide changer is available at extra cost. See your dealer or write the manufacturer for additional information.

VARIABLE POSITION light bar for camera mounting is announced by James H. Smith & Sons Corp., Griffith, Ind. The Victor Flood Master accepts any camera with standard tripod socket, and allows positioning of the three lights anywhere in a semi-circular arc above the lens. Vertical

or horizontal tilting is possible. Included are a 15-foot cord and an exposure guide. Camera mount is slotted to provide for varied positions of tripod socket, and folds against the bar for storage. Price, less lamps, but with carrying case, is $9.95. See your dealer or write manufacturer for more details.

NEW FLASHBULB, the G-E PH/11B, is offered by General Electric Co., Lamp Division, Nela Park, Cleveland, Ohio. The new lamp, a blue bulb for use with Daylight Type color positive and color negative film, is a medium-peak lamp with the same timing characteristics of the G-E PH/11. It is a screw base, 3-volt lamp designed to be used with two or more dry cells, providing an approximate color temperature of 6000 K, approximate peak lumens of 820,000, and approximately 13,500 lumen-seconds; it is designated for use with between-the-lens

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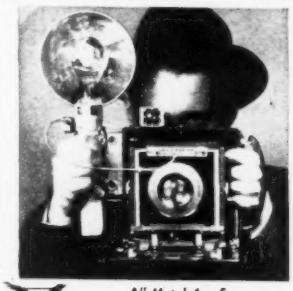

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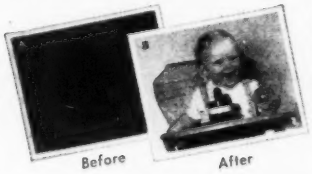

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shutters. Packaging is in cartons of 8, with 120 lamps to the package. Price, subject to change without notice, is 19 cents per lamp. See your dealer for complete information, or write the nearest G-E Service District Office.

ANSCO FLASH UNIT is introduced by Ansco, Binghamton, N. Y. The new universal unit incorporates an adapter making it possible to use it with either continental or ASA contacts on synchronized shutters. Connecting nipples for both are included with

every unit. Other features include lamp ejector, extension flash outlet, metal mounting bracket, and aluminum reflector. The battery case will accept either two C-cells or a B-C cartridge. Price, at most dealers, is $9.95.

MOVIE LENSES, the line of Elitar optics, is now being supplied by Interstate Photo Supply Corp., 28 W. 22 St., New York 10, N. Y. These coated lenses are available in fixed focus or focusing mounts, and will fit most 8-mm motion picture cameras. For complete schedule of focal lengths and speeds available, and prices, see your dealer or contact Interstate, Dept. Z.

TAPE RECORDER, the Automatic Finger Tip Recorder, is offered by Revere Camera Co., 320 E. 21st St., Chicago 16, Ill. Two automatic indicators show when proper recording level is reached, and an index counter lets the operator know at all times at what part of a reel he is set. A lever controls forward or rewind speeds, and auto-

matically disengages any of the push buttons controlling the instrument, thus preventing tape spoilage or tearing. Two hours of material may be recorded on each twin-track, 7-inch reel at standard operating speed. Price is $225. See your dealer or write Revere for more information.

TRANSPARENCY MASKS for 2¼x2¼ or 4x5 transparencies are available from The Guild House, 914 Front St., Binghamton, N. Y. The masks are made of black paper and provide for notch insertion of material. They can be furnished plain or with photographer's name printed on the face, and are

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▲ THEORY AND TECHNIQUE OF PHOTOGRAPHY by Anderson. $1.75 post paid. Murphy, 57 E. 9th, New York City.

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FILTER KIT for Contessa cameras is announced by Edualite Optical Co., Inc., 209 N. Water St., Peekskill, N. Y. The kit is complete in a plastic case, and contains three solid optical glass coated filters mounted in metal screw-in adapters. The kit is available for Kodachrome, Ansco Color, or black-and-white. The Kodachrome unit contains ChromA (85) and Chrome-Blue (80) conversion filters, and a ChromeHaze (1-A) Skylight filter. The Ansco Color unit supplies Types 10 and 11 conversion filters and a UV-16 ultra-violet retarding filter. The black-and-white set contains a Y-2 (K-2), a R-2 (25-A), and a G-1 landscape green filter. Each combination costs $12.50 complete. The Edualite Contessa sunshade, which screws directly onto the lens or the filter mount, sells for $2.95. See your dealer or write the manufacturer.

BEG YOU'R PARDON: On page 210 of the May Directors issue, under Color Temperature Meters, Heitz and Lightburn and Mitropa Corp. were erroneously listed on the same line; they are different companies, and the address of each appears separately in the address list. Accidentally omitted from the address list was Videon Camera Sales, Inc., 2430 So. 28th St., Milwaukee 15, Wis., manufacturers of the Videon stereo camera.

NEWS NOTES: Airequipt Mfg. Co., Inc., 19 Hudson St., New Rochelle, N. Y., announces a carrying case for the Airequipt Slide Changer and 6 magazines. The case is a box with hinged cover and handle, finished in simulated alligator, and sells for $6.98. Write for additional details.

Exakta Camera Co., 46 W. 29 St., New York 1, N. Y., announces the availability of the 90-mm Angenieux f/1.8 telephoto lens for the Exakta camera, priced at $149.50. Exakta also offers a new miniature camera support for table-top work. The support is all-metal, and has both American and European tripod bushings, and sells for $3.95. For additional information on either product, see your dealer or write Exakta.

Mayfair Mfg. Co., 140 Metropolitan Ave., Brooklyn 11, N. Y., now provides an exposure calculator dial free with every lighting unit they supply. See your dealer to inspect the line of Mayfair lights.

DuPont announces 18-F fixing solution, a new non-odorous solution with an aromatic added to de-emphasize the acetic acid and sulphite odors which sometimes disturb darkroom workers. See your dealer.

Aerotronic Associates, Box 254, Babylon, N. Y., have available the Model 201 synchronizer tester for testing flash synchronization of solenoids, and for setting synchronization for all between-the-lens and focal-plane shutters. Write for complete details and price.

Kirk Plastic Co., 170 E. Jefferson Blvd., Los Angeles 11, Calif., has available Kirk photo pockets, made of Kodapak sheets, and topped with gummed strip for attachment to album leaves. Price is 70 cents for 12 pockets. See your dealer or write for details.

Jack C. Coffey Co., 205 W. Wacker Dr., Chicago 6, Ill., offers a projector stand built exclusively for filmstrip projectors, with filing cabinet for filmstrips or 2x2 slides. Write for price and complete details.

Phototronic, Inc., 5662 S. E. 122 Ave., Portland 66, Ore., announces the Medatron, an electronic flash unit for medical, industrial and criminal detection uses. The unit is designed for use with any 35-mm single-lens reflex camera. Price is $295. Write for complete information.

Solar Electric Corp. announces that all flashbulbs being made by them are being coated with a new plastic covering applied both inside and outside the bulb. The new coating is approximately 200% heavier than that being used now, strengthens bulbs, but in no way decreases light output. The new coating is available on Solar SM, 5, 5B, 11, and 11B flashbulbs. For further information on Solar flashbulbs, write Sarnot Inc., 96 Warren St., New York, N. Y.—

NEW YORK: *Photographic Credits*

Ewing Galloway—*No. 23 (page 39).*

FPG—*No. 4 (page 36), No. 9 (page 37), No. 10 (page 37), No. 13 (page 37).*

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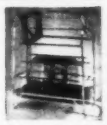

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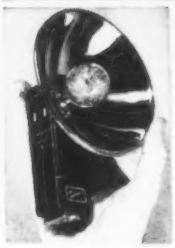

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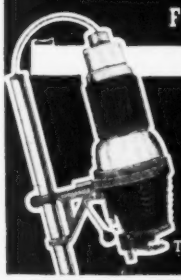

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KODAK MINIATURE CAMERAS. At left, below, the exciting Kodak Retina IIA, a handsome Continental-type miniature with ultra-fast Retina-Xenon *f*/2 surface-coated lens in the new Synchro-Compur Shutter, offering nine speeds from 1 full second to 1/500 . . . plus a swift, smooth thumb-lever film advance . . . coupled range finder combined with view finder . . . automatic film stop and double-exposure prevention . . . beautiful design and finish. $164.10. Center, the sensational Kodak Signet 35, a miniature that's making camera history. Its lens is a *Lumenized* Kodak Ektar *f*/3.5; its shutter, a Kodak Synchro 300. Its superb new-design range finder is combined with the view finder in one eyepiece. Film advances with a flick of the thumb. The lens mount is ball-bearing, the compact body nestles easily in your hands; the transparencies and negatives are crisp, clean, razor-sharp. Yet this precision miniature is priced at only $92.50.

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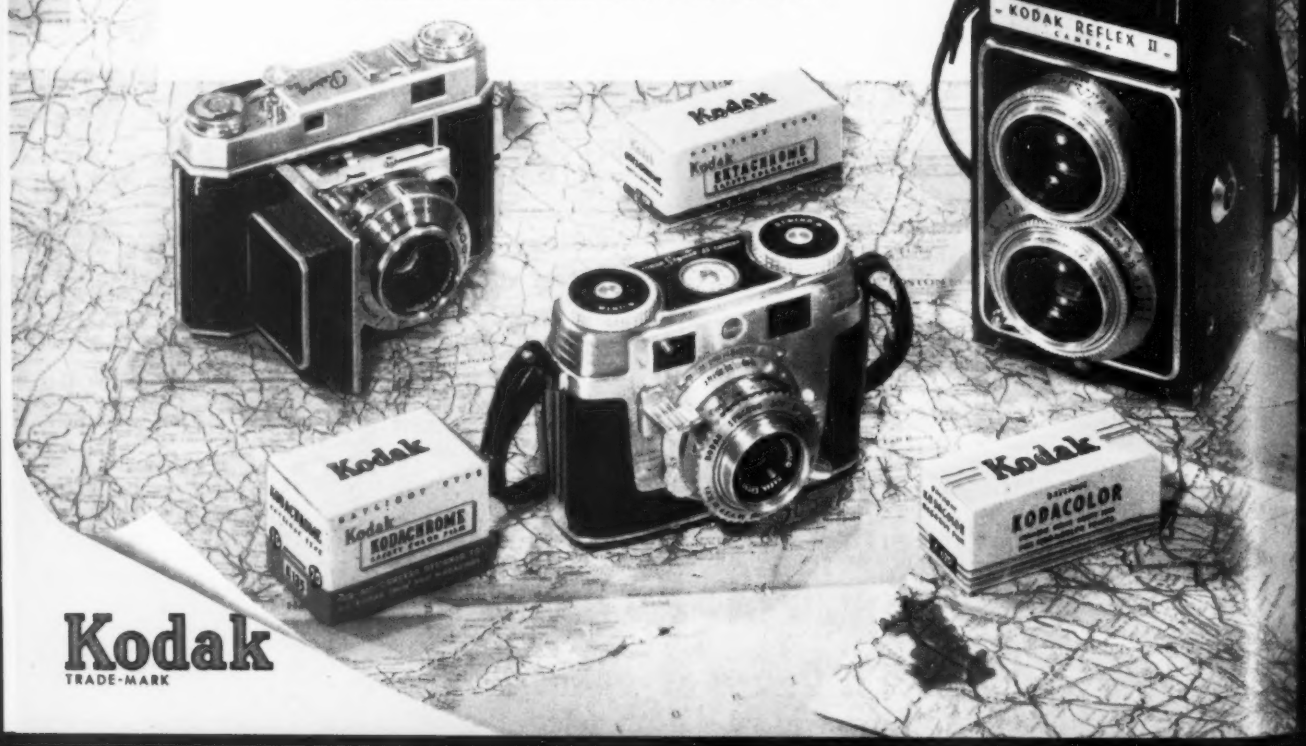

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